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THE T-SHIRT

THE INCREDIBLE STORY BEHIND THE JONESTOWN COVERAGE

The Examiner's Tim Reiterman takes a camera from a dead colleague to shoot the death scene. An Air Force general has to order the Chronicle's wounded Ron Javers to stop dictating his story and submit to medical treatment.

BY DAVID JOHNSTON
and ART GOLDBERG

The first moment any reporter in San Francisco knew about the trouble in Guyana was shortly after 4 p.m. San Francisco time on Saturday, Nov. 18. Fran Dauth, an assistant city editor at the San Francisco Examiner, was in the midst of preparing a memo to Jim Willse, the city editor, about her upcoming stories. Dauth had Willse on the phone when the call came in from Joe Holsinger, Leo Ryan's administrative aide, who had not accompanied Ryan.

Dauth put Willse on hold to talk with Holsinger, who was phoning from his house in Foster City. He told her Ryan had been killed along with an NBC camera crew. Dauth told the Guardian later that Holsinger said "as many as nine or ten people were dead." Holsinger did not know the fate of Examiner reporter Tim Reiterman or Examiner photographer Greg Robinson or anybody else who had accompanied Ryan on the trip to the Peoples Temple Agricultural Mission.

Holsinger told Dauth he had gotten his information from the State Department and the White House. The State Department first learned of the shootings shortly after 3:20 p.m. San Francisco time in a flash bulletin from the U.S. Embassy in Georgetown, Guyana, indicating only that Ryan's party had been attacked. The bulletin was the first of a stream of telephone calls and nearly 200 cables that poured into the State Department in Washington in the ensuing two days, Mary Ann Bader, a State Department press officer in Washington, told the Guardian.

Bader said the State Department immediately set up a crisis-management team and alerted the White House Situation Room and the National Military Command Center, which later Saturday night dispatched a Medivac hospital plane to Guyana. The State Department also notified Holsinger in California.

As soon as Dauth finished speaking to Holsinger, she relayed the news to Willse and then phoned Dave Halvorsen, the Examiner's managing editor, and Reg Murphy, the Examiner's editor and publisher, along

San Francisco Examiner
Vol. 1078, No. 47
Sunday, November 19, 1978
50¢

REP. RYAN SHOT Ambush at Guyana airport



As many as 13 reported hurt in Latin America

Special to The Examiner

GEORGETOWN, Guyana—Rep. Leo Ryan and four other persons were ambushed and killed Saturday as they waited to board an airplane near the Peoples Temple jungle mission at Jonestown, the U.S. State Department said.

Unconfirmed reports from Port Kaituma, about nine miles from the temple's isolated agricultural project, also indicated that as many as 13 persons were wounded at the busy airport.

The reports were attributed to Guyanese police of the plane, who reported a "bullet hole" in the fuselage of the plane, which made it impossible to land at Georgetown with four of the persons aboard.

The four persons reported killed were: Rep. Ryan, 57, who was shot in the head; a woman, 45, who was shot in the chest; a man, 40, who was shot in the head; and a woman, 35, who was shot in the head.

Question remains: The State Department said it was not clear whether the four persons were killed by the plane or by the police.

State Department spokesman said the plane was shot down by a "bullet hole" in the fuselage, which made it impossible to land at Georgetown with four of the persons aboard.

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Shooting involves 8 news people

Eight newspeople were shot in the ambush at the Guyana airport, according to reports from the State Department. The newspeople were: Tim Reiterman, Greg Robinson, and six others. The State Department said that the newspeople were shot by a "bullet hole" in the fuselage, which made it impossible to land at Georgetown with four of the persons aboard.

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The two final editions of the San Francisco Examiner of Sunday, Nov. 19. Both reported an unidentified photographer had died, but the Examiner didn't get word until nearly 6 a.m. Sunday that he was Greg Robinson.

with other reporters, who all rushed to the paper.

Halvorsen recalled Dauth's phone conversation with him: "She was quite intense, as you can imagine, and told me a number of people had been killed." Halvorsen said he was at the paper in ten minutes.

Murphy called a brief meeting, attended by Halvorsen and Willse. "The first thing we did was to try and decipher the information we had," Halvorsen said. "There was nothing on the wires. I remember we kept calling over to the wire desk to ask if they had anything."

A few unconfirmed details began to trickle in. Shortly after 5 p.m., Halvorsen said, the paper heard from a press officer in Guyana that Ryan and four others were dead and that there were additional injuries among Ryan's group. Later reports from the State Department confirmed the same thing. "We re-

ported the story as long as we could," Halvorsen said, adding that the Examiner repeated the front page of its Sunday edition three times throughout the night.

In its final edition, made up after midnight, the Examiner reported that Ryan was dead, along with Don Harris, an NBC reporter, Bob Brown, Harris's camera operator, and an unidentified photographer. At that time there was little hard information on the condition of the rest of Ryan's group.

Halvorsen said that both the Examiner and the State Department notified Robinson's and Reiterman's families of the attack early Saturday evening. Halvorsen said he feared that Robinson was the unnamed photographer mentioned in the Examiner's final edition, but he did not learn of Robinson's death until nearly 6 a.m. on Sunday, after most of the reporters had left the newsroom for the night.

Said Halvorsen, "I'll never forget that moment. Pete King—he's a reporter here—was on the phone to the Ministry of Information in Guyana. As he was calling them, the ministry got the report. He looked up and motioned to me. We all went over to his desk and he typed across the page that Greg Robinson was dead."

Halvorsen said the Examiner notified Robinson's family in Los Angeles about a half-hour later, after the Examiner had confirmed the report from the ministry in Guyana with the State Department. Gordon Stone, the Examiner's head photographer, telephoned Robinson's family with the news.

The Chronicle first learned of the shootings at the Port Kaituma airstrip from a radio report about 8 p.m. on Saturday, according to assistant city editor Carl Nolte. Night city editor Chapin Day immediately called

city editor David Perlman, and the two decided to send Keith Power, another assistant city editor, down to Guyana. Power caught a 1 a.m. flight to Miami along with Examiner city editor Jim Willse and Examiner photo director Eric Meskauskas. Willse and Meskauskas did not have passports but were issued emergency documents to enable them to get into Guyana.

Meanwhile, Perlman made arrangements to go over to the Examiner's city room to find out what he could about Chronicle reporter Ron Javers, who had been shot on the airstrip. One veteran newsman called Perlman's appearance in the Examiner newsroom "unprecedented, despite what [Guardian editor] Bruce Bruggmann might think." The Chronicle doesn't publish on Sunday, and its newsroom was virtually deserted. All the information was being phoned in

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San Francisco Examiner
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Sunday, November 19, 1978
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REP. RYAN SLAIN Ambush at Guyana airport



Congressman, 3 others killed in Latin America

Special to The Examiner

GEORGETOWN, Guyana—Rep. Leo Ryan and three other persons were ambushed and killed Saturday as they waited to board an airplane near the Peoples Temple jungle mission at Jonestown, the U.S. State Department confirmed early today.

Reiterman, the dead in the plane, a woman, Bob Brown and Don Harris and an unidentified person.

The late of Examiner reporter Tim Reiterman (Examiner's photographer Greg Robinson and Chronicle reporter Ron Javers) was among the dead.

Robert McGee, officer in charge of Guyana's affairs, said the persons who were wounded at the airport were: Rep. Ryan, 57, who was shot in the head; a woman, 45, who was shot in the chest; a man, 40, who was shot in the head; and a woman, 35, who was shot in the head.

Question remains: The State Department said it was not clear whether the four persons were killed by the plane or by the police.

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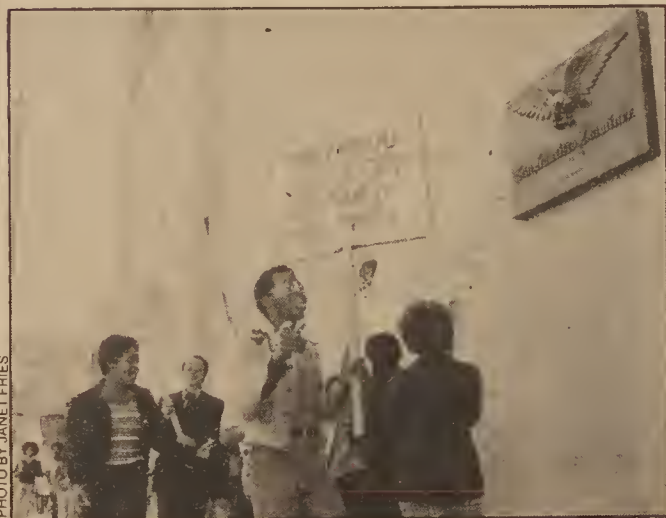
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THE JONES PARANOIA: A REPORTER'S RETROSPECTIVE

Did Jones's attempt to kill a critical 'New West' article last year in San Francisco foreshadow the suicidal paranoia in the jungles of Guyana?



Supporters of Peoples Temple picket the offices of the San Francisco Examiner on Nov. 13, 1977, to protest what the Temple called an "outrageously biased article" about deceased Temple member Robert Houston, Jr.

BY ROBERT LEVERING

As someone who had some personal contact with Jim Jones and the Peoples Temple over the past two years, I am as perplexed by what happened in Guyana last weekend as those who didn't know any of the people involved. Or perhaps more so, since it's hard to imagine people who are very real human beings to you actually doing something as diabolical and insane as committing mass murder and mass suicide.

As I have been muddling through my own confusions about the events in Jonestown, I keep thinking about an hour-long interview I had with Jim Jones at the Peoples Temple headquarters in San Francisco early last year. At the time, the man appeared to be totally exhausted physically and emotionally. So I asked him several questions about his health and stamina and how he kept up his frenetic pace. In retrospect, Jones's answers seem highly revealing, particularly in light of reports that he appeared even more worn out and exhausted at the end and was possibly addicted to drugs, including amphetamines.

I first met Jones nearly two

years ago at the height of his prominence in San Francisco. At the time, he was a city Housing Authority commissioner; his church distributed more than half a million copies of its free monthly newspaper, called *Peoples Forum*, to virtually every doorstep in the city; the church's facilities were being used full-time as a free medical center and dining room for the indigents of the mostly black Fillmore district; and more than 3,000 temple members had recently demonstrated against the eviction of the International Hotel tenants. It was difficult for anyone connected with local politics or interested in social welfare experiments in the city to ignore Peoples Temple. The organization was truly impressive from the outside.

My objective in meeting with Jones and going to his church was to write a feature article about the Peoples Temple phenomenon. I had some difficulty arranging an interview with Jones (a problem I later discovered other journalists interested in writing similar feature stories were also having at the time), so I asked if I could come to the church facilities to see what was going on. This request was granted almost immediately, and I met several people at

the church who took me through the temple's large Geary Street building, which included the bustling dining room (which they claimed was serving more than 1,000 meals a day), the free medical clinic, a wood shop, a shortwave radio station for contact with the 27,000-acre Peoples Temple settlement in Jonestown, Guyana, an offset printing press and a drug-addict treatment facility. Dozens of people were coming and going in the building, and it all seemed pretty typical of a bustling church, though on a scale that most clerics could only envy.

While I was making my tour in the company of an assistant minister named Michael Prokes (who formerly worked for CBS in Los Angeles but decided to join the church after doing a story on the temple a few years earlier), the Rev. Jones, wearing a clerical collar and sport jacket, unexpectedly entered the room where I was being shown the printing press. In retrospect, of course, I wondered whether Jones's entry had been arranged for my benefit. I'll probably never know for sure.

At any rate, Jones told me he had just returned from a trip to the church's facility in Los Angeles and that he had a meeting with some community people scheduled to begin in 30 minutes. In the meantime, he said, he would be able to talk with me. In view of how genuinely busy he was as a city official and as a pastor commuting between Los Angeles, San Francisco and Ukiah, I really had no reason to doubt that I was being granted an impromptu interview with Jim Jones.

Jones appeared extremely tired at that first meeting, as he was in all of our subsequent encounters. (The last time I saw him was at a Housing Authority meeting in March 1977 at which he literally collapsed from exhaustion.) Two other things impressed me about Jones at that meeting: his radical politics (he had just returned from a visit to Cuba where he met with Huey Newton) and his semi-evangelical style of personal confrontation (he periodically challenged me about my priorities and my role as a journalist).

But what impressed me most that day was how bone-tired Jones seemed. He said he worked 22 hours a day. The night before, he said, he had not slept at all because he had been counseling a couple after the husband had tried to stab the wife with a knife. (The night before he collapsed at the Housing Authority meeting, according to the Chronicle at the time, Jones had been up all night counseling a suicidal drug addict going through withdrawal.)

Jones was frank about how draining his pace was. "I am a recluse by nature," he said. "But I am doing what I feel is needed. I

like people, but to be needed by such a desperate cross-section of people is hard. If I had a good successor, I would retire today. I'm terribly overextended. I would like it if I could relax a little. Someone is needed, though. It's overwhelming."

Then Jones added, "I can handle it psychologically and physically. I will endure. I am objective enough to realize when my day is finished."

He then talked about some pressing demands of his schedule and the backlog of 15 reporters who wanted to interview him. He said he didn't think feature

stories in newspapers helped his church much, since "people come in an hour of crisis, not from newspaper articles." Then he returned to discussing his work: "Nobody but a masochist is going to build another Peoples Temple. I have a sense of guilt but none of masochism."

Jones explained that he had adopted children of all races, ten kids in all. "It's a hell of a burden," he said. "I cannot be Dad to everyone who wants me to be their father. But so many kids around here [referring to the children of the Fillmore ghetto] continued page 18

THE WHITE RABBIT

Once again it's time for the 1st annual "Turkey of the Year" award



But with so many worthy candidates in the running, it boggles the mind of even a rabbit.

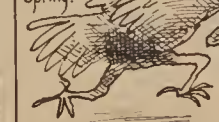


by David Omar White

So, in 5,000 words or less please fill out the enclosed ballot and return it to this paper.



We'll mail the wishbone off posthaste and forthwith and the winner should have it by Spring.



And as long you have your pen out, write your mom.



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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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NATIONAL CONFERENCE ON PORNOGRAPHY AND VIOLENCE

BY KATE KAIN, JEANNE MARLOW and LANI SILVER

Broadway's porn business stopped. Nightclubs emptied as customers and dancers lined the sidewalks to watch one of the largest demonstrations in the history of the Bay Area women's movement. Even barkers were silenced as the first hundred women marched by. Hundreds became thousands.

Imagine, dinner for two, the usual restaurant milieu. Suddenly the manager rushes by your table, to the door. All conversation is hushed. Cries of "Women unite, take back the night," command attention. The usual bumper to bumper traffic is replaced by a sea of bodies.

San Francisco's Women Against Violence in Pornography and Media (WAVPM) sponsored the Nov. 18 protest as part of the first national feminist conference on pornography. They hoped for 1,000 women, perhaps blocking one lane of traffic. Instead, they got 5,000 marchers, who closed off the entire street before the police could officially stop traffic.

"Every woman walking alone is a target—hunted, harassed time after time. Only by walking together can we walk at all," claimed Andrea Dworkin, author of *Woman-Hating* and *Our Blood*, in her exhortation to march.

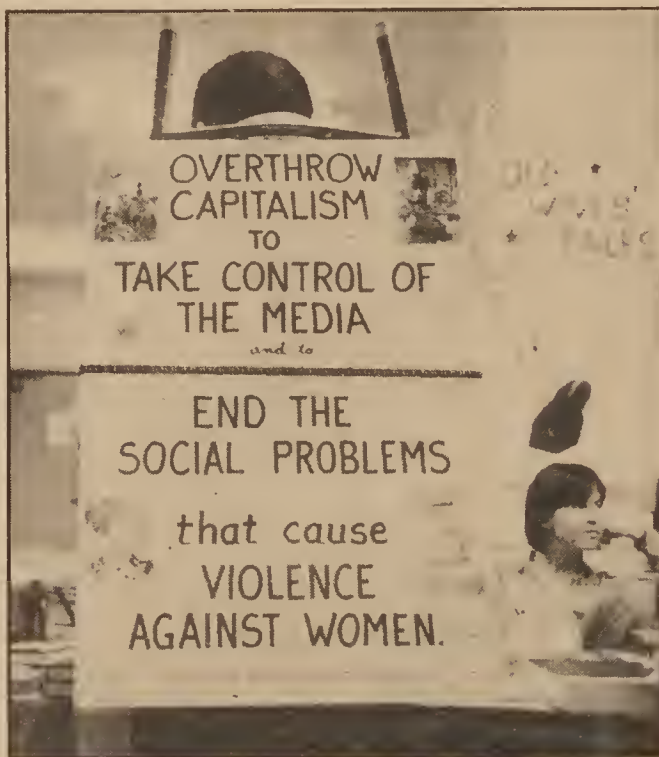
Feminists from all over the country, including prominent figures in the women's movement, gathered in San Francisco last weekend for the three-day "Feminist Perspectives in Pornography" conference. "This is the beginning of a nationwide movement to eliminate pornography," announced Kathy Barry, author of *Female Sexual Slavery* (a book in progress), in her opening speech. "Pornography is collectivized sexual violence against women in books, movies and pictures.

While rape and wife-battering have been concerns of the women's movement for ten years, pornography has only recently been targeted as a burning issue of sexual politics.

This conference was unique because the 350 women participating were active feminists. Most began with the basic assumption that all pornography is harmful and degrading to women and children, and should be eliminated.

"Pornography is a difficult issue to address," said Barry, "because a good portion of society is proud of it. The challenge before us is enormous."

The women see pornography as part of a society that hates



Most of the women came to the conference with the basic assumption that all pornography should be eliminated.

women. It is both a manifestation of that hatred and a way to perpetuate it.

Such things as an Ohio Players album cover showing a chained woman with a shaved head, the "tits and ass" programming on television which has resulted in shows like "Charlie's Angels" and its myriad imitators, and women in low-cut dresses selling ears, liquor, cigarettes and radial tires are all forms of pornography. Feminists say it's only a small leap from this to more blatant abuse like a "snuff film" in which a woman is mutilated and finally murdered as she is being raped—her fingers cut off, her stomach sliced open and her entrails pulled out. And another small leap from this image to the reality of sexual violence against women.

The two new trends in pornography which most concern conference goers are the increasingly violent images of women being beaten, whipped, raped and bound, and the dramatic rise in child pornography.

Adults having sex with children (pedophilia) in movies and photos is one of the most popular trends in pornography. "At least 1.2 million children under the age of 16 are used each year in commercial sex," explained Florence Rush, coordinator of the workshop on "Children and Pornography." "Two hundred and sixty children porn magazines are published every month; thirty to forty of those exclusively use children aged 3, 4 or 5."

She believes that when pornographic images are absorbed into the mass media, there is a

normalizing effect. Through repeated exposure to pedophilia we are made to feel that it is common, or normal for children to be used as sexual objects.

The same normalization operates with violent pornography, feminists claim. As culture becomes satiated with images of sexual abuse of children and violent sex, we become insensitive and no longer notice or react to it. It becomes an invisible part of daily life, and at this point, they believe, the leap from image to reality becomes easy.

Conference participants attended workshops, slide shows and panel discussions and viewed a room-sized display of pornography which included album covers, ad layouts, photographs from *Hustler*, Smirnoff vodka ads with subliminal messages and pictures of department store windows in which the mannequins are bound.

The 21 conference workshops were divided into information/analysis and strategy/action sessions. Included were workshops on "Pornography and the Law," "Selling with Sex," "Pornography and Racism," "Womanhood: A Pornographic Vision," "Pornography and Prostitution," "Disability and Pornography" and "Feminist Perspectives: Pornography and the First Amendment."

"For centuries it was the custom in China to bind the feet of all women," Bonnie Regina, instructor of women's studies at San Francisco State University, explained at the workshop on "Disability and Pornography." She described Chinese foot-bind-

A FEMINIST REPORT FROM THE FRONT LINES OF THE WAR ON PORNOGRAPHY

ing as one example of the "Cult of the Amputee," disabling women for a sexual fetish, a sexual standard. "The 'normal' cultural response to disability is pornographic in and of itself," Regina explained. "Disabled people are reduced to their disability just as women are reduced to their cunts."

Dedicating her speech to white women, Tracy Gardner, leading the workshop "Pornography and Racism" explained that women of color are affected by pornography differently than white women.

"It is important for you to know that you are not my 'norm,' said Gardner. "In this apartheid world, white is the norm," she added, explaining that white women fight only that part of pornography which affects their lives. "If we are going to destroy pornography, we cannot fight it in pieces," she insisted. "Racism is everywhere—even in the women's movement."

A panel titled "Feminist Perspectives: Pornography and the First Amendment" was held to acquaint women with the issue and to formulate answers for those who believe that censoring published material is in violation of first amendment rights.

Susan Brownmiller, author of *Against Our Will: Men, Women and Rape*, explained her stance: "I really go along with the old Earl Warren position that the meaning of the first amendment is to protect the very important right of free speech for political dissenters, those who hold unpopular views. He said that the conditions of free speech and political dissent in this country are too important to be muddled by the obscenity and pornography question."

She went on to explain that the first amendment is already used selectively to protect the interests of men and money, and that she believes pornography to be a greater evil than the possible violation of the first amendment to ban pornography.

Susan Griffin, feminist poet, playwright and author, pointed out that when the first amendment was written it was a different society. Freedom of speech protected each person's right to

state his or her opinion. "Today women do not have freedom of speech because they do not have access to the media."

While facts, figures, slides and album covers were discussed and analyzed in the morning sessions, strategies for change and future actions were considered in strategy planning workshops. A nationwide "Tack Back the Night" march was planned for next year. Recently women have marched in London, Amsterdam, Philadelphia and Boston. A Los Angeles sister group to WAVPM, Women Against Violence Against Women, called for support of the national boycott against Warner/Elektra/Atlantic records—for their violent and sexist portrayal of women on album covers.

But most importantly, it was stressed that feminists must change the images presented of women. Susan Griffin called for actions that would actively eliminate violent and brutal images of women being beaten, raped, bound and gagged. "I feel that women must take these brutal images and transform them directly by venting our rage at them," Griffin and Russell agree that civil disobedience is something feminists must consider. "I think this is a method we must really begin to investigate very seriously because of its moral statement," said Griffin. "We need to make people think again about their morality . . . in regard to what images they project about other people."

"If you take a strong position against pornography, people will call you a prude," said Laura Lederer, co-coordinator of the conference. "People think we're against sexuality, but we're not." Diana Russell emphasizes, "That's not what we're saying at all. Pornographic movies are a celebration of male power over women. Women are kidnapped, beaten, tied up and then hung upside down like pieces of meat. Domination and torture are what we oppose."

"Everytime we make any gain for women's rights, we face a backlash. They try to send us home," Kathy Berry said. "There are no easy roads to liberation. We will not be sidetracked. We will not go home."

A NEW KEY TO BERKELEY'S NEXT CITY ELECTION?

BY ART GOLDBERG

A new political group, the Berkeley Democratic Alliance (BDA), could hold the key to a crucial municipal election in Berkeley next spring, when the mayor's office, the auditor's post and half the city council seats will be contested. Formed two months ago by neighborhood activists, the Alliance is seeking to position itself between the progressive Berkeley Citizens Action (BCA) and the more conservative Berkeley Democratic Club (BDC), which have been battling each other for control of the council for the past seven years.

These two have been the only major political forces in Berkeley in recent years, with Republican money and Republican votes going to Democratic Club candidates as Republicans have ceased running for local office. In September, activists from both major groups, feeling that neither organization could deal with neighborhood problems, broke away and formed the Alliance. "BCA has the programs

but no capacity to get a working majority on the council," said Henry Pancoast, an Alliance steering committee member, "and the Democratic Club has no program except to keep BCA out of office."

BCA has been able to win elections on specific issues. In 1972 it sponsored a successful rent-control initiative that was later overturned in the courts, and during this past election it led the successful fight to pass Measure I, the renters' rebate initiative. Yet despite the consistent endorsements of Congressman Ron Dellums, Assemblyman Tom Bates and Alameda County Supervisor John George, BCA has never been able to win the mayor's office or gain control of the City Council, although in 1975 BCA candidate Florence McDonald won the auditor's job in an upset over two other candidates.

The Democratic Club has managed to retain council control by portraying BCA candidates as "crazies" at election time. In 1977, it managed to imply that Ying Lee Kelley, a junior

high school teacher and antiwar activist, was a wild-eyed economic reformer who would scare businesses out of Berkeley if she were reelected, and the Democratic Club swept all four contested council seats. BCA has been unable to effectively counter the often misleading charges leveled by the well-financed Democratic Club.

In the most recent election, however, every local candidate and local initiative measure backed by both BCA and BDA won handily, and those measures they opposed were defeated, including two put forth by Mayor Warren Widener and the Berkeley Democratic Club for a runoff mayoral election and repeal of the Fair Campaign Practices Act. This might seem to be a humiliating defeat for the mayor and his ally, Vice-Mayor Sue Hone, but both have rebounded before, and Widener is already building up a campaign fund for April. Both he and Hone have accepted campaign contributions from the California Housing Council, a landlord group, and the California Real Estate Political Action Committee.

The Alliance says it will run its own candidates and will also endorse candidates from other slates. Since its focus will be on neighborhood issues, and since Berkeley has more than 20 neighborhood groups, most of

which send representatives to a Council of Neighborhood Organizations, the Alliance endorsements should be key in an election where less than 100 votes can sometimes determine the outcome of several council seats. In 1971, Widener was elected mayor by 59 votes and was reelected in 1975 by 700 votes.

BDA organizer Mary Jane Shenkin said many Alliance members were incensed when neither major political grouping placed a neighborhood leader on its slate in the 1977 municipal elections. "That was the last slap in the face we were about to take from either of them," she said. "We felt that they just didn't respect us." Shenkin, who is a member of the Democratic Party Central Committee of Alameda County, said the Alliance, unlike BCA, would confine itself to local issues.

According to Pancoast, the Alliance's main concerns are now transportation, university expansion, city services, economic development and the downtown area, education, district elections, the waterfront and community services. Joe Engbeck, another Alliance member, spoke of the need to put the planning process back into Berkeley government. "The planning department has been drastically cut back and

relegated to the City Hall basement," Engbeck said. "That gives you some idea of how they feel about planning."

The formation of the Alliance will pose some problems for the Democratic Club. Not weighed down by the ideological baggage that BCA has carried with it from the Sixties, Alliance candidates and endorsees will be difficult to attack as "crazies." Furthermore, if the Democratic Club wants the Alliance to endorse members of its slate, it will probably have to demonstrate a change in the pro-development attitudes it has displayed in its council actions, if not in its campaign rhetoric.

With the expected entry of City Councilman and BART Police Chief Bill Rumford into the mayor's race, the political situation in Berkeley should change rapidly in the coming months. Rumford is a former ally of Mayor Widener, but he and Councilwoman Carole Davis, whom Widener originally sponsored for the council, have moved away from the mayor-politically during the past year. Where they will go is an interesting question, since they would not seem to be sufficiently leftist for BCA or sufficiently neighborhood-oriented for BDA. Councilman John Denton, who has a strong housing and land-use background, is the likely BCA mayoral candidate. ■

ASK DR. SCHOENFELD

CAN A VACATION CURE VAGINITIS?

BY EUGENE SCHOENFELD, M. D.

Dear Dr. Schoenfeld: Thirty years old and I still have acne! Will this never stop? The owner of my local health food store advised taking two 50,000-unit Vitamin A capsules a day for a month. What do you think?

Answer: Although acne tends to disappear along with other bad memories of adolescence, it may persist in some individuals. You should approach this problem from several directions.

Make sure you have reasonable food habits. Dermatologists no longer believe myths such as chocolate causing acne, but a nutritious diet is essential to health, including a healthy skin.

Wash your face and other affected parts several times a day

with soap and water. It doesn't matter what kind of soap you use. Severe cases of acne are sometimes helped by daily ingestion of antibiotics like tetracycline or applying an antibiotic solution to the skin.

Relax your mind, and you'll give your skin a break as well. In case you haven't noticed, acne is frequently associated with emotional turmoil. The human potential movement has provided endless opportunities for meditation and other means of relaxation. Choose one method that suits you and follow it. Include saunas in your life. Saunas ease the mind and help cleanse the skin by opening pores and activating sweat glands.

Now, about large doses of Vitamin A. Your friend at the health food store means well but

is putting you in danger. Vitamin A toxicity has appeared in adults who chronically used doses of 75,000 units a day. In children, doses of 20,000 to 60,000 units a day have produced Vitamin A intoxication within one to three months.

Vitamin A poisoning causes irritability, bone pain, cracked lips and an enlarged liver. The recommended daily allowance of Vitamin A is 5000 units. A great majority of people satisfy this requirement through their diet. If you question whether your diet meets your vitamin needs, find the least expensive multivitamin providing recommended daily allowances (RDAs) and take one a day. Surely it's unnatural to take ten times the amount of a vitamin normally provided by food.

★ ★ ★

Dear Dr. Schoenfeld:

I am shocked and amazed at the advice you gave about vaginitis. I have read your column under Dr. Hip and your more recent column and always thought you gave helpful and thoughtful advice to your readers. How-

ever, I think your advice on vaginitis is a lot of shit.

To blame vaginitis on "altered states of consciousness," it seems to me, sets medicine back to the Middle Ages. In my experience (which is *not* limited) I would say that vaginitis is a direct result of contact with an infected person.

I suppose ultimately most illness is caused by the mind; however, to tell this to a woman who has had itching and burning in a sensitive area of her body is not solving the problem. Why don't the men try "meditative techniques" or "vacations" so that they won't infect people?

—A Woman Who Has Been Around

Answer: Vaginitis is associated with specific organisms such as strains of yeast, trichomonas or certain bacteria. But women are more susceptible to infection from these organisms under certain conditions. Pregnancy, diabetes mellitus and use of birth control pills or broad-spectrum antibiotics are some of the circumstances which may alter the vaginal ecology, thus increasing chances for infection.

Emotional stress also seems to correspond with increased vaginitis in many women. Yes, a specific bug is associated with the vaginitis. But it must find favorable conditions in which to flourish. Emotional stress can produce a conducive environment for vaginitis, probably by subtle changes in hormone levels.

★ ★ ★

One of the traditional objections to a father watching childbirth is the possibility he may faint in the delivery room. Recently I helped care for a young man who not only fainted in the delivery room but in the process left some of his teeth in his lower lip; drove the remaining upper incisors into his gums, splintering part of the upper jaw; lacerated his chin and broke his lower jaw in two places. A plastic surgeon pulled his teeth down, repaired the wounds and wired his jaw shut. The childbirth was otherwise uneventful.

Dr. Schoenfeld welcomes your questions. Write to him c/o the Bay Guardian, 2700 19th St., San Francisco, CA 94110.

QUENTIN CRISP IN SAN FRANCISCO

A revealing interview with the author (and subject) of "The Naked Civil Servant"

BY ROBERT LEVERING

"As soon as I stepped out of my mother's womb onto dry land, I realized I had made a mistake—that I shouldn't have come, but the trouble with children is that they are not returnable."

This is how Quentin Crisp described his less than auspicious beginnings in his autobiography *The Naked Civil Servant*, which served as the basis for a public television documentary that has been shown locally on KQED several times since it was first released in England in the fall of 1976. The show has become one of the most popular public TV documentaries ever, in part because of the marvelous acting job of John Hurt, who also starred as Caligula in the Masterpiece Theater hit of *I, Claudius*.

Much of the film's popularity, however, can be traced to the fascinating character of its subject, who in his own words "became not merely a self-confessed homosexual but a self-evident one" at the age of 23. Had Crisp come out of the closet with his dyed hair, painted fingernails and feminine fashions anytime in the last decade, he probably wouldn't have caused much of a stir. But Crisp took the step in 1931 in a London that was even less tolerant of his brand of effeminate homosexuality than Anita Bryant's own church in Miami might be today. As he related in his book, "From that moment on, my friends were anyone who could put up with the disgrace; my occupation, any job from which I was not given the sack; my playground, any cafe or restaurant from which I was not barred or any street corner from which the police did not move me on."

The only steady job Crisp was able to hold on to was as an artists' model at public colleges and institutions. Hence the title of his book, which Crisp wrote in 1968 at the suggestion of a friend. Though he was the subject of a short TV documentary that year, it was not until Thames Television produced the 1976 version of his book that Crisp be-

came something of a celebrity.

Crisp visited San Francisco recently as part of a tour of the United States to push New American Library's republication of his book. We interviewed him shortly before he flew to the East Coast, where he appeared on Dick Cavett's public television program and opened his new one-man stage show at Yale University in New Haven.

Crisp showed up at our office for the interview sporting a striking dark-colored fedora that he said a woman neighbor of his in London gave him because she thought it would make him look like William Butler Yeats. Indeed. With the fedora and the bright pink scarf around his neck, Crisp looked perfectly like a stately English dowager.

Question: *What did you think of the TV production of your book?*

Quentin Crisp: "I thought it was amazing. Mind you it was the kind of thing I would rather die than see. I mean, if someone said to me, 'There's this elderly queer whose life is now going to be shown,' I would have said, 'Oh, God.' If made to see it I would be brave. But on television, I want entertainment."

Don't you think the TV show was wonderfully entertaining? Many people I know said that was their opinion.

"This is what people evidently did feel. This caused the entire difference in my life. I had already gone into the speaking racket to a small extent in rooms over pubs where the [gay rights] campaign people meet."

"When the television play came out [in 1976], of course, their attitude by then had turned against me very severely because I represent this very conventional image. And *Gay News* said it would have been better if the book had been published posthumously. A literary way of saying, 'Drop dead.' Because they felt my image was so stereotyped and just what they wished to avoid."

Do you agree that your image is too stereotypical?

"Oh yes, I think it is. Before the law [about homosexuality as a crime] was changed in England

PHOTO BY JANET FRIES



Quentin Crisp hates gay bars, is cautious about militancy and has never been in love. He's also been "pushed around and hit and jimmied and chased and insulted almost daily" for the last 47 years.

[in 1967], there was actual market research into homosexuality. People, chiefly women, went from door to door saying, 'May I ask you a few questions?' If they were allowed in, they then said, 'Are you worried by the fact that there are homosexuals in the world?' and so on. There were two questions far apart. One was, 'If you were going to meet a homosexual man, what would you expect?' And they said, 'Someone actorish, someone with a high voice, someone who makes a lot of gestures.' Later on in the questionnaire, it said, 'Do you know any homosexual men?' And if their answer was 'Yes,' the next question was 'What are they like?' They replied, 'Just like other people.' So there are two dreams.

"I am quite obviously what people expect a homosexual person to be like. Since the homosexuals are now bent on rushing about saying how ordinary they are, of course, this worries them. The ploy of saying you're ordinary has never worked because no ordinary people go about

saying how ordinary they are. So it's a desire to enter the world undercover, of being just like a person, which I think they should do if they wish to do. But it's much easier to stay right where you are and wait for society to form itself around you."

You don't really believe that, do you? It's certainly not much easier to wait for society to change. It might not.

"It takes a long time. And, of course, I understand perfectly if someone is 17, you can't say by the time you are 70 you'll be acceptable. This is not the answer they require. On the other hand, we must be aware that integration cannot be fought for. If you fight for integration you are in the same position of a woman who says, 'Do you really love me?' You all know where that gets you. You can only be integrated by waiting."

Why do you think waiting is any more effective a means of

achieving what you call "integration" than active protests for gay rights?

"Inevitably, the militancy annoys the police. I think most police would just regard homosexuals as a bit of a joke until they lose all their weekend leave. Protest in London is now a fad, not just about homosexuality. If the bacon is a tuppence dearer in your local supermarket, you march. This means that the streets on weekends are full of marchers. The traffic has been diverted. There is a scene."

"Certainly the police in England are extremely corrupt. Because when there is an inquiry into police corruption, it is held by the police. Which is absolutely absurd. So the corruption goes on. But on the other hand, it is no good trying to define the actual moment at which a policeman, who has been kicked on the shin and had his helmet pushed forward on his nose and has been spat at, flings you into the van instead of just putting

continued next page

"A protest march cannot succeed unless something goes wrong. You'll get just a little bit of space in the papers, like, 'The cactus growers marched from wherever it is to somewhere else without incident.'"

THE NAKED CIVIL SERVANT

continued from previous page
you into the van. They're just people."

But you can't deny that the changes have happened faster because of all the protests?

"I think that change has happened faster because change now happens faster."

So then, you basically completely disagree with the gay liberation movement?

"No, I agree that there should be a movement, that it should have a name, that it should have a newspaper and, above all, that it should have places where young people can go—where the thing that worries them most, they know will be accepted from the start. Places other than pubs and clubs. But, this darkness. This music all the time. Music is a terrible mistake. It arouses undirected and unspecified emotions. This is a terrible thing. You stop the music and you have no more trouble. There was no music when I was young. Everything remained calmer. Only the Welsh miners marched."

"You have to be awfully careful about militancy which leads to actual violence, which is photographed in the papers. You see, a protest march cannot succeed unless something goes wrong. You'll get just a little bit of space in the papers, like, 'The cactus growers marched from wherever it is to somewhere else without incident.' So there has to be something wrong to get into the papers. Now the only thing that can go wrong is the clashes with the world, or with the police."

In your book, you indicated you felt you had no options other than coming out of the closet when you did. Do you still think that's the case?

"If I had had a [sex change] operation I could have lived in the real world. As it was, there wasn't the slightest chance. I could have never passed for white. Never. The test was being at school. I didn't wear make-up. I tried to look like a school boy. It was a dead failure. When you're that age, between the age of 13 and 19, you are on alternate days. Some days you think, 'Oh, yes, I will make a great effort, I will sit here and have this ludicrous conversation about football.' Then the next day, you say, 'I won't put up with this any more.' You say, 'What is football?' And soon."

What is your speculation about what made you a homosexual?

"I really have not the faintest idea. I could accept absolutely our little friend's suggestion that

since my father tried to go on about all his children as though nothing unpleasant happened and especially in regard to me, I was given no father example, no masculine example of how to go on. This is what a psychoanalyst I talked with recently said. Therefore my mother had to invent a world in which I could live. But I have one brother only 15 months older than I am, and he's just like a human being."

"I think we have to say there are many, many things. You may be able to add these things to something. Perhaps there's some physical abnormality or something very slight nature-connected with your physique, your glands. I don't know. I believe that everything is physical and that it's all a great mistake to pretend that things are spiritual or moral or mental, and that all that people with insoluble problems need to have is either more salt or more sugar or a man to go crack to their spinal cord, and then their whole life will change."

"Of course, if I were young in 1957, after the great teenage explosion, my mother and father would still have said, 'Get your hair cut.' But the whole world wouldn't have pursued me and carried on the way it did. I was always so amazed that they could take all that interest in a total stranger. I mean, I wouldn't go next door to tell them their house was on fire."

How many times do you think you were beat up?

"To the point of waking up on pavement? Very seldom—two or three times. But pushed around and hit and jimmied and chased and insulted—almost daily."

What do you think of transsexual operations?

"I would have had one if they had been available before I was 25. I lived in a dream from the age of about six. I mean, homosexuality wasn't even mentioned until I was 19 or 20. I constituted a problem to my parents, an embarrassment, how to weave me in with life without any idea that my sex life was going to be different. I was just unlike other children, which was embarrassing."

Do you know anybody your age in England or elsewhere who became, as you described in your book, a "self-evident homosexual" at the time you did?

"No, I never met anyone who did. There's the case of Miss Morris, who used to be Mr. Morris, a well-known journalist, who wrote a book called *Conundrum* in which he described a moment

"I've never been in love, and as far as I know, no one has ever been in love with me. If you want people to be in love with you, you have to go in for this enigmatic rubbish. You're invited to see them, and you sit at home doing your nails. You wait to see if they'll ring you up and say, 'Whatever happened to you?'"

in his life when he suddenly realized it was as though he were a woman. But it is very odd to me that anyone who has found a way of living, who has gotten married, who knows how to be married, who knows how to have children, who knows how to be a successful journalist, then undergoes this terrifying operation to emerge having to start the whole thing all over again, to learn to be a woman."

"I mean, now, or by the time I was 40, the operation would have been useless. I've learned how to live now. So that I would merely have to be starting all over again. By that time, I wouldn't have dreamt of having the operation."

"But he [Morris] wasn't so much like a woman that, as far as we can tell, he was marked down. I mean, when I went to public school, which is what you would call private school, there was no question of my wearing make-up or funny clothes. My clothes were bought because my parents were poor. They were ordinary and ready-made at men's shops. I was already being laughed at. So that I was a lost soul completely. And this I remained. But now that my life is so much easier, we have to say that it has been made more difficult and easier by my being so peculiar."

Do you still feel peculiar, even today?

"I suppose there are some people with whom I am just like a person. We sit around and play cards, we go to the movies, whatever. But very few. Almost always there's this terrible confrontation, people asking me why I do this, why I do that. It's like I'm always being inter-

viewed, even when I visit someone to play cards or something."

Does that mean you don't have real friends?

"People say to me, 'Yes, you know all these people, but are they your friends?' I never know what this means because everyone who likes me, I like, automatically. I never find anybody boring, if they will talk to me about themselves, because they're all fascinating. The only thing that's ever boring is a lie. But I've actually said sometimes, 'What will be the test of whether somebody is my friend or not?' because words mean nothing to me. People said, 'When you were in Australia, did you meet any people with whom you felt particular affinity?' Three people asked me this question in one form or another so I know it's a perfectly ordinary thing to ask. If they had never asked it, I would never for a moment have thought that I went all the way over to Australia and I never met a twin soul, someone with whom I had an affinity, or these other phrases." I just wanted to be the friend of Australians. That's all."

Do you have any soulmates in England?

"No, I don't have any soulmates. I now know, of course, a great many people. If the front doorbell were to ring, it could be one of 150 people without causing me any surprise whatsoever."

Have you ever been in love?

"No I've never been in love, and as far as I know, no one has ever been in love with me. This is, I think, because I'm accountable. If you want people to be in love with you, you have to go in

for this enigmatic rubbish. You're invited to see them, and you sit at home filing your nails, and you don't go to meet them. You wait to see if they'll ring you up and say, 'Whatever happened to you?'

"Now this is totally alien to my nature. I'm absolutely available to all people all the time. This, of course, means that you are in a state of familiarity. As soon as you know a person, sex is over. All married couples find this. You may seek sex elsewhere, but your relationship is no longer supported by its sexuality. It's the same with people."

"With homosexuals it's more extreme. They try to find situations in which the person with whom they are having some kind of sexual relationship cannot have time to utter a word for fear that they would reveal something about themselves and become a person."

Is this attitude about sex why, in your book, you wrote, "Sex is the last refuge of the miserable"?

"Yes, I think this is true. If you are happy, you don't pursue sex in this frantic way that homosexuals do. Whether you are sexually happy is not the point. If you're happy, if you have a nice life, if you do a job that other people tell you you do well, then you live contentedly. Sex is an illness, a fever. And this perpetual search for pleasure is always undertaken by people who have no happiness. From the stage, I never promise anybody pleasure with their happiness. The two things are quite separate."

Have you ever contemplated suicide?

"Oh, yes. When I was first in London, I was so poor that I thought I would never be able to stay. And then again when the war came I was poor because I couldn't get any work. Suicide would depend entirely on not being able to earn a living. I don't find my life sad. But I wouldn't want to live at all cost. If my life were really impossible, I would probably commit suicide."

But even if you don't find your life sad, you must have found it very lonely?

"I wouldn't use the word lonely. Lonely is a word I would use of people who didn't know how to employ their time when they're alone. Now when I'm alone, I'm asleep or just sitting around. This was, of course, not so when I was young. I sat in tea shops because I was so bored with sitting every evening for a week alone."

"But now, I live in a big city and I've lived at the same address with the same phone number for 38 years. I mean, you'd have to arrange not to know people or you would know them."

THE NAKED CIVIL SERVANT

So now I know hundreds of people that I can go see or who can come see me. And now, of course, I know even more people because I see people in great droves now because I'm invited to parties. There was a Saturday Night Fever party in London, and I went to that. I didn't like that. It was so loud and so dark. But parties, I like them now because I don't feel outside or embarrassed or worried anymore.

"Ideally, you would know everyone in the world and everyone in the world would know you. But how are we to last out? How are we to get around to them all? You see that's another weakness of sex. It's an endeavor to rule the world by one-to-one relationships. It's going to be so exhausting. Whereas mere sociability covers an enormous amount of ground."

Is that why you are so critical of couples? In your book you wrote, "People shouldn't go around in pairs."

"Yes, but I think I should correct that now and say it doesn't matter if they go around in pairs, though it's unwise, because someone has to be the stooge, all the time. When Mr. Gollner, for instance, who is merely my agent, comes around with me, it is his duty to laugh at jokes he has heard 500 times. Now when you're living with someone, this is your function, to somehow soften up the table at which we're sitting for your friend's jokes. One of you is always going to win. One is always going to be the person who entertains the society, intrigues it, interests it. It may not be a question of making them laugh, but of being the one who interests them. And the other person has to accept this.

"It's better to go about by yourself, to get recognized as a single unit. Living at home is different, of course. Living at home, the difficulty is how you live with someone. This awful strain of being wise, witty, kind, beautiful for 24 hours a day is too much. There has to be somewhere where you can go and take off your clothes and sit in a dressing gown and mope."

Do you think it must be the case that there must always be one dominant and one subservient person in a pair or couple?

"I would say that always seems to be so. Many people before you were born used to cite as an exception Mr. and Mrs. Lunt—Alfred Lunt and Lynn Fontanne. But undoubtedly she ruled him and he gave her the romantic support in what were vehicles for her. So I think it would be almost impossible as the years went by unless one person had

his kingdom and his friend had another kingdom, and they had a small kingdom between them. But if there's somewhere where the wife can go away and rule the world and her husband can go and rule his particular world, that then could be done."

Then you must have a pessimistic attitude about the future of marriage since so many more women are involved in their own careers.

"Yes, I think in fact marriage must come to an end. It can't last. It can't stand the strain of a woman with a career. Within a year of being married, she's already restless. The children tie her down. She has to do these domestic things or else go out and earn enough money for someone else to do them. So then already she has her kingdom and he has his. And the marriage will one day fall apart. Because what keeps people together is the feeling of where would you go? That's the first question, 'Where would I go?'"

Getting back to the TV film of your book, it is amazing how similar you seem to John Hurt, the actor who played you in the show. Did Hurt have much contact with you before the program was shot?

"No, I only met him twice, once at a great banquet in the middle of Thames Television's main studio. That was very brief, and we all sat together and we all talked. But it was a long table with Mr. Isaacs [the producer], and we shook his golden fingers as he passed down the table. On another occasion, Mr. Gollner [Crisp's literary agent] and Mr. Gollner's wife and I went up to Hampstead where Mr. Hurt and his true love made a meal for us and we all sat around for a whole evening."

Were those the only encounters you had with Mr. Hurt?

"Yes, but, you see, he went to Granada Television, which simply another dog-food channel, and there he saw the original documentary made of me [in 1968]. That was just marvelous because you could lean back and say, 'Play it again, Sam,' and the whole thing would be started all over again. You walk up and down and you move your lips and you make gestures. It's a wonderful way of being able actually to learn the part. I know he saw it because he said he actually didn't like that documentary.

"But it was a marvelously tactful piece of impersonation. Because it's very easy to imitate other people, and it's especially easy to imitate me. And the



PHOTO BY JANET FRIES

"I hope to live in America forever."

whole thing could have become a scream. But this they managed to avoid. I thought that was remarkable."

Is the original documentary going to be rereleased soon?

"I shouldn't think so, unless I were to die. That would bring it back."

Are there any other plans to do anything with The Naked Civil Servant?

"An impresario named Mr. Elkins owns an option on the stage rights of *The Naked Civil Servant*. We are nudging him into making it into a musical because if it's only a stage play then material will be added to make it longer. And then people would say it wasn't like the television thing.

"But as soon as it's a musical, you'll have to take it inside you and chew it all over and spit it out, coarser, campier, funnier, sadder, more violent than before. So we wait to see whether this comes about. I'm here [in the U.S.] because he's maybe going to make this production. My function is to exist, to be seen, to nod, to smile, to make myself infinitely available."

Is that a problem for you?

"No, people used to say to me, 'Are you nervous before you do this one-man show in which you simply speak to the world?' But, of course, it's only just a little step from what I've always done. I've always been an object of curiosity. The idea of, 'Will they look at me? Am I tidy?' This doesn't exist. Also, speaking to people

has become a pastime. Now I merely do it for money."

Have you become wealthy?

"No, I haven't become wealthy. People have a dream about how much money I earn. If I tell them on the stage, for instance, that I made 350 pounds [about \$700] out of the transaction of selling the book to television, you can hear them gasp because it's all a dream. They say, 'You're always on television.' I was on television twice a year, and you earn 50 or 100 pounds for each appearance, and that ends. But to get more than 200 pounds out of television, unless it's your own show, is unusual."

How about from the book?

"From the book, I made originally 350 pounds. The only big money was the money I got by selling the American rights to the New American Library. This was the only large sum. This was in thousands—5,000 pounds. This was a lot of money, especially to me.

"Any money is a lot of money to me. I break out into a cold, quicksilver sweat at the mention of one and 11 pence. Even 350 pounds is a lot of money to me. So this is by no means a hard-luck story. I am much better off than I used to be. I now worry about next year instead of about next week. I've never earned more than 12 pounds a week in the whole of my life over a long period. That's about \$26 or \$27.

"Now I hope to live in America forever now that I've seen that happiness rains down from the

skies. I mean I'm absolutely stunned."

Are you planning to move to the United States?

"I would like to move here and live in America forever and ever."

Whereabouts?

"In a big city."

Is San Francisco big enough for you?

"Yes, this would be fine. If I can't arrange the money so that I can do other than live in a small village, I might as well stay in London, which is now a small village. So I would have to find some way of living. In a very small way. In one room would be perfectly grand. The trouble is that my spies in New York have said that I couldn't live here in the way I live in England. If you live in a rooming house, as Americans call it, you are not at the poverty level, you are at a desperation level. And I would need a padlock on the inside of the door as well as the out in case they want to break into the room while I'm sitting up in bed. So that you, therefore, have to have an apartment. Well, however tiny the apartment were if there was a cupboard in one corner with the loo in it and a cupboard in the other with a stove in it, it would still take the whole of my old-age pension to pay the rent. For a while, I'm safe, of course, because I can eat other people's food. But how long can I keep this up?"

Indefinitely, I would assume.

"If so, I should be all right."

Why did you say that happiness rains from the sky in the United States?

"I was absolutely stunned. For one thing, it's always summer. In New York the sun shines perpetually. It was like spring. The weather matters to me less than the people. Americans are totally devoted to the English. You have only to say when you step off of the airplane, 'I'm afraid I'm only English,' and then you never seem to pay for anything."

Don't lose your accent, then.

"Yes, your words were borne out by a man who was going to arrange for me to tour the universities. I said, 'Shall I learn the language?' and he said, 'On no account. The flatter and the more English your voice sounds, the more educational you'll seem.'"

"Americans are totally devoted to the English. You have only to say, 'I'm afraid I'm only English,' and you never seem to pay for anything."

KENNEDY, THE COLD WAR AND DEATH

Why the JFK assassination continues to fascinate the American people, 15 years later

BY PETER CARROLL

All of us old enough to remember our whereabouts about 15 years ago know exactly what we were doing Friday, November 22, 1963. News of the assassination of President John F. Kennedy in Dallas, Texas, wrenched virtually the entire nation from its ordinary routines, attracting crowds to every available television and radio for further information.

Public opinion surveys later revealed that two-thirds of all Americans learned about the shooting within half an hour—before the announcement of Kennedy's death—and that within six hours, 99.8% of the population knew what had happened. Most people remained glued to their televisions during the following days, putting in an average of 31 hours of viewing between Friday and Monday. At times, a majority of Americans witnessed identical events and listened to identical words.

These shared experiences created a unique moment in American history—comparable, perhaps, to the impact of Pearl Harbor on an earlier generation—and help to explain why the Kennedy assassination continues to fascinate the American people a decade and a half later. This pervasive interest not only focuses on the death of the president but extends to include Kennedy's family survivors and the myths that have been attached to the Kennedy White House. It is more than media manipulation that turns JFK, Jackie, Caroline and John-John into magazine cover stories and front page news. For the assassination of JFK dramatized subtle and profound themes that run through American society.

Fundamental to the sense of tragedy was Kennedy's public image. Where previous presidents emphasized their wisdom and experience, Kennedy celebrated youth and energy. The family's touch football games were noted for their vigor and intensity, and the president boasted about physical fitness, encouraging people to embark on 50-mile hikes. The Kennedy as-



Where previous presidents emphasized their wisdom and experience, Kennedy celebrated youth and energy. His assassination intensified a pervasive fear of death within American culture.

family, with its young children, suggested growth and strength, values that Kennedy projected in his frequent television appearances. He was a master of the visual media, combining physical grace with sharp wit.

These attributes contrasted starkly with the impotence of death. Kennedy's assassination symbolized the imminence of everyone's death and intensified a pervasive fear of death within American culture. Despite the obvious knowledge that all people die, Americans have traditionally avoided the unpleasant questions of death. In the year of the assassination, Jessica Mitford published a brilliant exposé of the funeral industry, *The American Way of Death*, which illuminated the subtle strategies Americans had developed to avoid confronting death. In Dallas, for example, the funeral parlor that provided Kennedy's coffin possessed a "Slumber Room" where survivors could view the dead. Make-up devices were designed to conceal ugly wounds and bodily disintegration. The Kennedy as-

sassination undermined these charades. Kennedy was not in "slumber" and his head was too badly mutilated to be exposed. He was dead.

The fear of death within American society, though part of a long historical tradition, had intensified during the Kennedy administration. In an age of frequent Cold War crises, Kennedy had admitted that "a simple clash could escalate overnight into a holocaust of mushroom clouds." He had taken the nation to the brink of nuclear calamity during the Cuban missile crisis. "We may be the last generation in the experiment with living," protested Tom Hayden in the Port Huron Statement. Meanwhile, conservatives complained, in the words of Arizona Senator Barry Goldwater, of "a craven fear of death."

The proximity of annihilation was accentuated by a new image of the global condition. As part of the Cold War, Kennedy had committed the United States to an elaborate program for the exploration of outer space. In 1961, he announced a bold and

costly program to put humans on the moon by the end of the decade. "No single project, he explained, "will be more impressive to mankind."

Though he defined space exploration as a competition with the Soviet Union, Kennedy came to appreciate the implications for the rest of the human race trapped by the earth's gravity. Distant photographs demonstrated the smallness and fragility of the blue planet. Despite his rhetoric of New Frontiers, Kennedy realized that the earth was mankind's only home. "We all inhabit this planet. We all breathe the same air," he declared at American University in June 1963. "We all cherish our children's future. And we all are mortal."

The imminence of global death was closely related to a new concern for the living environment. In 1962, the biologist Rachel Carson published a carefully documented book, *Silent Spring*, which suggested the interrelatedness of all living things and warned about the danger of using pesticides. "The question,"

she insisted, "is whether any civilization can wage relentless war on life without destroying it."

The new ecology movement, the space program, the rumblings of the Cold War—all spoke to a nation preoccupied by cataclysm. The killing of Kennedy reduced the abstraction of mass death to human proportions. The slain president personified what could happen to anyone and to everyone. This sense of heightened vulnerability made it especially difficult to accept the finality of death. People attempted to master their fears by learning every detail about the murder, by learning every detail about the alleged killer, by learning every detail about the Kennedy family.

This thirst for information was matched by a compulsion to commemorate the dead president. Kennedy memorabilia—pictures, charms, jewelry and books—found ready customers, even in the gloomy Christmas season that followed the assassination. Local governments named and renamed public

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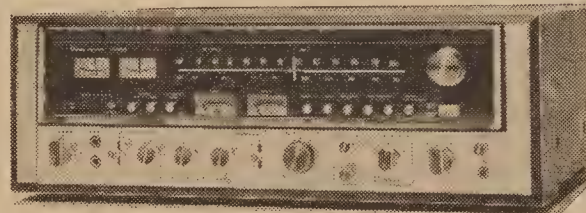
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buildings after Kennedy. The space center at Cape Canaveral became Cape Kennedy, until the Nixon administration decided that enough was enough. The president's grave at Arlington National Cemetery became an overnight shrine, lit by a flame that purported to be eternal. All these monuments endeavored to create a sense of earthly immortality for the fallen leader.

The need for a satisfactory explanation led Kennedy's successor, Lyndon Johnson, to create a non-partisan commission, chaired by Chief Justice Earl Warren, to investigate the circumstances of the assassination. So important was this need to resolve doubts, however, that Johnson imposed one serious limitation on the panel—he insisted on a final report before the elections of 1964. This rigid timetable resulted in a sloppy report that failed to answer basic questions about the assassination. Released in September 1964, the Warren Report (which soon sold over 1 million copies), concluded that Kennedy had been killed by a lone assassin, Lee Harvey Oswald, who in turn had been killed by another lone assassin, Jack Ruby. In 1966, a Gallup poll found that a majority of Americans doubted the validity of the report, and yet a majority also opposed reopening the case. The search for informa-

The Warren Commission looked to psychopathology to explain what might more likely be seen as political behavior. Similar explanations have been used to account for the waves of assassinations that followed the murder of Kennedy.

tion about the assassination thus revealed important limits. People were afraid of learning too much about the affair.

The failure to produce an adequate analysis of the assassination assured that others would offer alternative explanations. Since 1963, assassination buffs have suggested a series of conspiracy theories to account for the confusing sequence of events. In general, these theories fall into two mutually exclusive patterns. One explanation sees Oswald as a left-wing agent, perhaps an employee of the Soviet KGB, taking revenge on Kennedy for the Bay of Pigs invasion, the missile crisis and for CIA attempts to assassinate Fidel Castro. A second scenario describes Oswald as an enemy of Castro, an ally of Cuban refugees in the United States as well as an employee of international gangsters who resented Castro for ending their operations in Havana. In this

second account, Oswald sought to eliminate Kennedy because the president refused further support of CIA operations against the Cuban regime.

A resolution of these contradictory assessments will probably never emerge. But it is significant that the Warren Commission preferred a psychological explanation of Oswald's motives to a political one. Describing Oswald as a "loner" who suffered from an "inability to enter meaningful relations with people," the Commission looked to psychopathology to explain what might more likely be seen as political behavior. Even Oswald's legal defender, Mark Lane, described unknown assassins of Kennedy as "motivated by diseased minds."

Similar explanations have been used to account for the wave of assassinations that followed the murder of Kennedy. Such assassins as Sirhan Sirhan

(who killed Robert Kennedy), Charles Bremer (who shot George Wallace) and Lynette Fromme (who tried to kill Gerald Ford) have been effectively silenced by claims of insanity. Others like James Earl Ray (who killed Martin Luther King) and the assassins of Malcolm X and George Lincoln Rockwell have been treated as common criminals. Yet these murders reflected political polarities that could not be resolved within the existing political institutions. But to avoid an examination of the need for such extralegal politics, American leaders ruled these acts, by definition, to be insane. Political assassination nevertheless possessed an internal logic as well as a rational (if unpleasant) objective.

The failure of the government to confront these issues assured the perpetuation of popular conspiracy theories about the rash of political violence of the Sixties.

In no small measure, the Kennedy assassination created a vast yawning "credibility gap" between the government and the people, a chasm that remained to haunt the Johnson and Nixon administrations and which reached its fullest expression during the Watergate fiasco.

Other political ramifications of the Kennedy assassination were also related to the emotional power of the tragedy. Between 1960 and 1964, for example, there was a sharp increase in the proportion of citizens who voted in response to specific political issues rather than by simple party affiliation. This shift in political style reflected the emergence of a new generation of voters who reached maturity during the Kennedy and Johnson years. Unlike older voters, these newer constituents perceived politics as immediate and personal. Such moral questions as the arms race and civil rights deeply touched the lives of ordinary citizens. Viewing politics as a system rather than as a random series of events, the new voters formulated politically consistent responses. Such changes in voting behavior remain difficult to explain. But the impact of Kennedy—both in life and in death—on young people illuminates one level of motivation. As a source of idealism, Kennedy's stature was magnified by his tragic death. ■

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SQUOWSES, MOUSES AND THOMAS HARDY—

A roundup of kids' books for Christmas



BY MARY ANN JOHANNSSEN

An increasing number of adults are reading children's books, attracted by their simplicity, humor, and fantasy. Although there are several children's books that have already gained a large adult audience over the years, the following books were all published in 1978. Each has a quality that is likely to speak not only to children, but to the child within us all.

WILLIE THE SQUOWSE. By Ted Allen. Drawings by Quentin Blake. Hastings House, \$5.95.

A new animal character has come into children's literature, and he's likely to attract friends for years to come. Willie is half squirrel and half mouse. An acrobat by profession, he is pure of spirit and light of heart, without an evil thought in his head. After he is inadvertently separated from his impresario-trainer, he makes a home for himself in the wall separating two families with conflicting lifestyles. By just going about the tasks necessary for meeting his own everyday needs, Willie unknowingly creates an economic balance and harmony between the families. The story politely highlights human weaknesses while assuring a smile to readers young and old.

FAMILY SCRAPBOOK. By M.B. Goffstein. Farrar, Straus & Giroux, \$5.95.

This book is so simple in its format, illustrations and use of words that it could easily be overlooked in a collection of brilliantly colored children's books. Seek it out. Goffstein has produced a collection of vignettes about family experiences, as they are seen through the eyes of a child, which is un-

surpassed in style and eloquence. Subjects include: The Night We Got a Pick-Up Truck, My Birthday, and Yom Kippur.

HICKORY. By Palmer Brown. Harper & Row, \$6.95.

Hickory is a house mouse who lives with his family in the base of an old grandfather clock. More adventurous than his siblings, Hickory goes out one spring day to set up a home for himself. In the outdoors he is exposed to the dangers of nature rather than those of the mousetrap, and in a moment of crisis, he is befriended by a grasshopper. It is this friendship and his attempts to hold on to it that make up the core of the book. Written in a low key, the author's words are perfectly enhanced by his pen and ink, pastel-colored drawings.

SELF PORTRAIT: MARGOT ZEMACH. By Margot Zemach. Addison-Wesley, \$6.95.

Zemach, who has received almost every kind of award that can be bestowed on an illustrator of children's books, has used her skills as an artist and writer to share part of her own life with us in this unique book. With watercolors, words and a touch of pathos she portrays her transient childhood years and tells how in her adult years she incorporated her career with family life. (This is the first in a series of self-portrait books written by illustrators which will be published by Addison-Wesley.)

THE CABBAGE MOTH AND THE SHAMROCK. By Ethel Marnbach, illustrated by Michael R. Hague. Green Tiger Press, \$4.95.

Pure romantic fantasy illustrated with vibrantly colored, jewel-like pictures make this a little treasure among the children's books of 1978. A cabbage moth named Fiona, regarded as a garden pest by humans and too shy and drab to become a no-

table member of the garden community, meets Jeremy, a humble shamrock. A season of their lives is immortalized in this book.

THERE ONCE WAS A WOMAN WHO MARRIED A MAN.

By Norma Farber. Drawings by Lydia Dabovich. Addison-Wesley, \$6.95.

This poem, written in couplet form and handsomely accompanied by black and white linoleum cuts, tells of an always-talking woman who is married to an ever-silent man. How she gets him to talk may seem slightly sadistic to some, but the general humor of the illustrations and the beat of the text override this aspect, resulting in a memorable book.

The following three books contain a considerable amount of text and may be more easily appreciated by readers ten years and over.

OUR EXPLOITS AT WEST POLEY. By Thomas Hardy. Illustrated by John Lawrence. Oxford University Press, \$7.95.

Fifty years after the novelist's death, Oxford University Press has reissued Thomas Hardy's only children's story. Although Hardy's style may be difficult for some young readers, the quality of the work is well worth the trouble. If you enjoyed the "Mayor of Casterbridge" series on television, you're likely to enjoy the exploits of two young boys as they investigate a cave on the outskirts of town. Illustrations by John Lawrence are in somber black and white block-print style.

A SWIFTLY TILTING PLANET. By Madeline L'Engle. Farrar, Straus & Giroux, \$7.95.

This is not an ordinary story, and it certainly does not have an ordinary hero. Charles Wallace is the youngest child of a mother who won the Nobel Prize and

a father who is consulted by the president because of his expertise in physics. When the planet earth is in danger of being destroyed by a mad dictator, a rather eccentric family member spots Charles's special abilities. Charles allows himself to be transported through time and space with the assistance of a unicorn in order to save the earth from the otherwise inevitable catastrophe.

NATURE DAY AND NIGHT.

By Richard Adams. Illustrated by David Goddard with science text by Max Hopper. Viking Press, \$10.

If you would like to walk through the English countryside with Richard Adams (author of *Watership Down* and *Tyger*

Voyage) and benefit from his keen observations of nature, you'll appreciate this book. For every page of Adams's observations there are lovely full-color, two-page illustrations by David Goddard, followed by two pages of more technical diagrams and text. This pattern can be disconcerting, but it does not detract from a pleasant introduction to the magic of nature. □

Mary Ann Johannsen is a founder of ABC-Art in Books for Children, a book club devoted to selecting illustrated children's books for both children and adults.

LITERARY PHOTOGRAPHY—THE ART OF VISUAL COMMUNICATION

PHOTOGRAPHY AND LANGUAGE. Ed. by Lew Thomas. Camerawork Press (P.O. Box 31040, SF 94131), \$6.95.

EROS AND PHOTOGRAPHY: AN EXPLORATION OF SEXUAL IMAGERY AND PHOTOGRAPHIC PRACTICE. Ed. by Donna-Lee Phillips. Camerawork/NFS Press, \$10.95.

GAY SEMIOTICS. Ed. by Hal Fischer. NFS Press, \$6.95.

THE NEW COMMERCIALIST, A Review. No. 1. Ed. by Meyer Hirsch. 2338 Divisadero, SF 94115, \$4.95.

I AM MY LOVER. Ed. By Joani Blank and Honey Lee Cottrell. Down There Press (P.O. Box 2086, Burlingame SF 94010), \$4.50.

IN/SIGHTS. SELF-PORTRAITS BY WOMEN. Compiled by Joyce Tennyson Cohen. David R. Godine Publishing, \$7.95.

LOVE IS MOST MAD AND MOONLY. Photographs by John Pearson. Addison-Wesley, \$6.95.

THE WIZARD'S EYE: VISIONS OF AMERICAN RESOURCEFULNESS. By Charles Milligan and Jim Higgs. Introduction by Buckminster Fuller. Chronicle Books (870 Market St., SF 94102), \$8.95.

FAMILIAR SUBJECTS. By Norman Locks. Harper and Row, \$6.95.

BY JOHN DANIEL

The relationship between words and images in our culture is highly complex, and much has already been written on the subject. Now Camerawork Press of San Francisco, leading the field in avant-garde *continued next page*

BOOKS/PHOTOGRAPHY

continued from previous page

photography, has published a series of books and a review, *The New Commercialist*, which explore the ways in which photography and language interact with each other.

Critics traditionally follow avant-garde artists, explaining and expounding on the new images that have been created. But for the first time, the usual order is reversed: artists are following in the wake of critics, assimilating their analysis and creating new images as a result of reading the criticism.

In her recent book, *On Photography* (perhaps the most important critical work in any of the arts to appear during the last decade), Susan Sontag suggests that capitalist culture produces and consumes images in the same way it produces and consumes everything else. The role of photography in advertising has long been recognized, but the idea that visual images themselves are consumer products focuses attention on all visuals.

The concept can still best be illustrated by advertising, however, where tired old products such as cigarettes and whiskey have to be re-photographed every few months from a new

angle, in different focus, with a new slogan. It isn't new cigarettes or whiskey we consume but new images.

Why should we need to keep consuming new images? A cigarette is a cigarette, and if we have been smoking the same brand for years it seems unnecessary to produce a new picture or slogan. It appears that we need the new image because it offers a new reality, and it is precisely because the cigarette does not change that we require the illusion that something connected with it has.

A capitalist culture is essentially a stagnant culture. Fundamental change in ownership is anathema to it. Yet as compensation it has to offer the constant appearance of change. So we are bombarded not only with the splintering of products (31 flavors of ice cream, multi-styled Fords or Buicks), but also with new image-versions of the old reality masquerading as the new.

And just as we can be stimulated to over-consume products, so can we be with images. We are hungry for images, which tend to become separated from the "reality" they seem to portray. (I have to stop myself from buying books I already possess when

I see them re-published with a new cover!) The image is the reality, and the blurring of the two on the scale that exists in our society makes it almost impossible to establish a fixed point from which one can separate "appearance" and "reality." The politics of seeing are as confusing as the politics of power. The ground shifts under our feet, and we become over-sophisticated by denying that there is any real difference between the image and reality. It is at this point that the phony avant-garde steps in.

For while there have been genuine shifts in visual consciousness in this century (eubism is perhaps the most important), there has also been a mass of fly-wheel diversions, which, like advertising images, offer a spurious newness, and are really only part and parcel of the art production/consumption business. Phony and novelty art flourish under capitalism for the same reasons that govern over-consumption in all other areas of life.

The problem we all have is sifting the genuine from the spurious, of using what perception we have left to respond to the new, and rejecting the phony which merely consolidates the system. Time is probably the

best sorter, but we don't have the time. Our mental filing cabinets are crammed with a mixture of rubbish and the authentic and most of us don't know which is which.

The problem is sharply posed by this series of books from Camerawork Press, which addresses itself in an uneven and sometimes muddled fashion to the relationship between words and images in our society and the ways in which they unbalance one another.

The key book is *Photography and Language*, which raises some central questions: "If everything is a language what kind of language is photography?" "Is a photograph changed by having a caption?" "Is 'art' a special language different from, say, dress or gardening?" And the obsessive one that has haunted photographers since Fox-Talbot produced his first paper negative, "Is the photographer an artist whose sensibility is in itself important?"

For while photography may not be an art, some photographers do appear to be artists, and this sense of themselves is discussed in a series of excellent essays: a title-essay, "Photography and Language" by James Hugunin, "Ontology of the



"The Shell," a photograph by Dinah Berland Porter, from "In/Sights: Self Portraits by Women."

Snapshot" by Robert Leverant, "Reinventing Documentary" by Allan Sekula, "Apples and Oranges there may be and maybe Not-Photography, too" by John Brumfield, "Arc Photographers Dumb?" by Sam Samore and others. These and additional contributors also appear in the review, *The New Commercialist*, but there is probably more than enough in *Photography*

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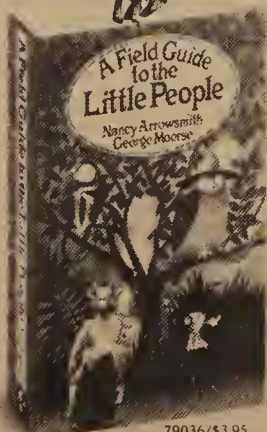
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A photograph by Pamela Valois of herself with a picture of herself dressed as a man, from "In/Sights: Self Portraits by Women."

and Language to satisfy anyone who isn't already an expert in this field.

Still, the litmus-test in a volume of photographs must be carried out on the pictures and not on the words, and here the results are patchy. Lew Thomas offers a fascinating series of portraits arranged in environments of the subjects' own choosing, followed by a series showing the same environment without the person in it. The swift transitions—now she's here, now she's not—are visually more exciting than I can convey, but the connection with words seems tenuous although a written explanation of how the series was set up is given. Fred Lonidier, on the other hand, has grim pictures of workers whose physical abilities have been destroyed by an impersonal system of wage-labor, with their comments underneath, and here the captions rescue the images from being the medical textbook illustrations they could otherwise have become.

With Phil Steinmetz's photos of small-town life, the captions again seem less vital. Ricki Blau has a woman in a series of poses with a caption explaining each one: Feminine: Touch hand to the back of head. Masculine: Clasp hands behind neck. Without the words the images would be incomprehensible, but it all seems rather contrived. Jack Butler's photograph of a knife approaching a cunt with "You know they only allowed men in the Kiva" scrawled in handwriting underneath is presumably meant to convey the feeling of the family-album travel-snaps

but seems sarcastic and sexist. Nancy Gordon's picture of a motorcyclist with arrows and scribbles, "real power/kind of power no one questions/fear of power," etc., seems trendy nonsense. So it goes on. Janet Fries's photo of a dead man with "My last request upon death: BURN this Body" written on his calf (from a series done with the S.F.P.D. Homicide Department) is probably the most powerful new image in the book. I assume it is genuine, and that raises the crucial question: Can we respond to photographs which are plainly set-up or contrived?

I think we *do* want to trust photographs, to see them as rescuing a precious oblong from the past like a holy relic. We trust pictures as we can never quite trust words and for this reason the "straight" photograph or snapshot will always be important. For this reason, too, the most effective half-dozen photographs in the book are those taken by John Gutmann in San Francisco and Los Angeles in the 1930s. Time has made them more fascinating as it always does with any photo, and the advertising signs and lettering he has captured (election results in a Reno gambling-house, the first drive-in cinema in L.A., a political campaign) are only remotely linked with the debate about "language" in the book. We read the words as part of the '30s sensibility. Photography-as-memory seems one of its inescapable functions, but why should the photographer disdain the role of archivist or historian? Only bourgeois society seeks to

eradicate the past so swiftly and completely. By rejecting this role many photographers seem to be the enemies of their own profession.

Eros and Photography from the same publishers is a much more confused book with inferior criticism and a mournful note from the editor, Donna-Lee Phillips: "My primary response to the work submitted for this book was a kind of sadness that so much of it was tough, lonely, that there was so very little of tenderness or real human sexual touching. . . . Art as a cultural indicator, is neither right nor wrong. It simply is. If there is something we can learn from the tendencies evident in *Eros and Photography*, it is that we may be confusing sensational with sensual, that we may be in danger of losing what is tender, what is funny, what is warm and most ultimately human in our erotic lives."

Well, there speaks the woman and my heart goes out to her, although not, I must admit, my head. The collection is a rag-bag anthology of dirty pictures sheltering in the whitewashed vestibules of "art." It includes close-ups of cocks and cunts, tree-bondage, silly stuff like "Cleaning the Sleeping Endymion's Flute," even sillier stuff like R. Valentine Atkinson's self-portrait in a photographic studio with a mask on, holding his erection as a kind of afterthought and some very nasty stuff with penknives slicing breasts and mice crawling up and around a penis. Although it is less successful as erotic fantasy than *Playboy* (because it is more real) and totally solipsistic. The camera as Peeping Tom is O.K.—unless you're photographing yourself.

Published as a separate volume, although included as an essay in *Eros and Photography*, Hal Fischer's *Gay Semiotics* plumbs the depths of the meretricious avant-garde. It is no more than a series of gauchely posed male models surrounded by white letters with arrows pointing towards "earring," "handkerchief," "keys"—and underneath a grand caption: "Signifiers for a Male Response." The whole brochure reminds one of a manual on lifesaving or first aid with the pressure-points indicated. I would hope that the gay culture would feel insulted by such mechanical stereotypes. As exploitation of homosexual men by subhuman presentation it would be difficult to beat.

I am My Lover is eight photographic studies of women masturbating, each woman pictured in her home, explaining how she does it. For those women who haven't been able to figure it

out for themselves, it may be a godsend.

In/Sights contains over a hundred self-portraits of women, most of which seem contrived, poseurish and narcissistic. However, "Notes by the Photographers" at the end explains in great detail how the self-portraits were arrived at and illustrates many of the problems that exist between image and language. A simple example: Linda Benedict Jones's self-portrait shows a torso wearing panties with a picture of a man and woman out walking enclosed in a diamond on the front. Her note reads, "I was given these panties by a friend, Ines Barahona, and always feel secretly light-hearted wearing them. I'd tried photographing them in other ways, but nothing worked quite as well as when I was in them. I like to see people smile when they see this picture." With explanations like this all the pictures become interesting.

Familiar Subjects is a series of exquisite miniatures produced by Norman Locks using a Polaroid camera and then scratching the surface emulsion with a series of implements ranging from pencils to dentists' probes. There is a long history of photographers imitating oil painters by messing around with gum arabic,

and the end result of Locks's efforts is that his prints resemble paintings more than they do photographs.

Love Is Most Mad and Moonly has few pretensions to high art in spite of the quotations from e.e. cummings which accompany the posed lovers on beaches and grass. It is frankly commercial, in blazing color, but does have some crisp calendar-style photographs of flowers and ducks.

Finally, *The Wizard's Eye* is not about photography at all but illustrates the recycled wonders of Americana: a house built for \$500, a solar furnace made from plate glass mirrors, a car engine that runs on compressed air. There are nearly a hundred examples, divided into dwellings, community, energy and artifacts with a list of addresses of commercial firms that supply scrap and junk. The photographs are in high color and perfect definition with a somewhat unreal clarity and finish to them, but as an example of what you can do with the throwaways of the consumer culture the book is a monument to individual ingenuity and craft. □

John Daniel teaches humanities and communications at Plymouth Polytechnic in England.

HOW TO START YOUR OWN BOOKSTORE—FREE ADVICE FOR THE BIBLIO-TRADE

BY NAOMI LUCKS

"I've worked hard all my life, but I've never worked *half* this hard. You'd better be prepared for twelve-hour days, seven days a week, including New Year's Eve and New Year's Day." Bookseller Paul Stanner is not talking about working on the railroad, digging ditches or mining coal. He is referring to the literate person's golden dream: owning one's own bookstore.

"Most people feel that owning a bookstore is the gentleperson's way to get out of the rat race," says Sonya Blackman, president of the Northern California Booksellers Association (NCBA). "They couldn't be further from the truth. If you want to become

a bookseller, you'd better pack away any fantasies you have regarding sitting quietly each day in your store, surrounded by books and having intelligent conversations with favorite customers. Perhaps the cruelest irony of all: you won't have much time left for reading, and if you do, expect to concentrate on book reviews." "In the end," according to Joan Parsons, co-owner of The Piedmont Book Company, "it's a business: you just sell books as fast as you can."

So why do people keep opening bookstores? Aside from the hard work, they're a notoriously bad business risk; it's the rare bookseller whose store makes him or her wealthy. Yet bookstores open—and close—with regularity. Both new and veteran booksellers agree, as it

continued next page

BOOKS

continued from previous page

always seems to turn out, that love is the answer. To Stanner, "Books are almost sensual things for me. A beautiful book bound in Moroccan leather is a work of art, even if blank pages lay between the covers; and the worst designed paperback can be wonderful if what's inside is well written." Larry Alperstein, co-owner of Books Plus, puts it this way: "If you're just in it for the money, you may as well be selling booze."

Although the details with which a bookseller must be familiar are seemingly infinite, success or failure can depend upon the skill with which four major categories are handled: choice of location, understanding of the economics involved, knowledge of books and display techniques, and rapport with the community.

CHOOSING A LOCATION

"If you haven't got a good location, you may as well close your doors," Blackman states categorically. A good location means one with plenty of foot traffic generated by existing merchants in an established shopping area. Customers who will drive miles through a rain-

storm for a good meal are hard-pressed even to cross the street in order to buy a book from Store A which they can obtain closer to home and for the same price from Store B.

(A note is in order here concerning the bookstore/cafe phenomenon. Two such stores, the Bookplate on Chestnut St. and Vanity Fair in Three Embarcadero Center, have recently opened in San Francisco, while Printer's Inc. Bookstore has started up in Palo Alto. A bookstore cafe has a restaurant which serves beer and wine in a space adjacent to the bookstore. That way, a customer drawn to the restaurant may decide to buy a book to read while eating, while a bookstore customer may buy books here because he knows he will be able to have a cup of coffee and read his book in a pleasant atmosphere.

Ideally, you should have access to a reading population of 30,000 people. This means finding a neighborhood which is close to schools and colleges, with a mixed-age group. The worst thing you can do is open a store in a neighborhood of "appliance buyers" which is in the process of slow death. On the other hand, a good area may al-

ready be saturated with bookstores, in which case you should keep looking.

Theorizing about locations is a lot easier than actually finding them; even after you've done your research you may be hard-pressed to find a space for rent. Svein Arber and his partners spent a good deal of time deciding that the Marina would be the best place to open the Bookplate, but only luck decreed that a long-established liquor store would go out of business on Chestnut Street at what, for them, was the right time. Alperstein says, "When we chose our place on 24th Street eight years ago, we did it out of total blindness. It literally took us fifteen minutes." However, it has taken him and partner Paul Garvey a year to choose a Market Street site for their second store, scheduled to open in August.

Logically, the ideal location is in a shopping center, where you are automatically supplied with customers. Although independent owners such as Stanner are sometimes able to get space, very often potential locations are leased years in advance of building completion by large chain stores which can afford the rent and the wait.

MONEY

According to Chuck Moore, treasurer of the NCBA and owner of Spectrum Books in the Golden Gateway center: "It's important to have a love for books, but your first love has to be the books that show profit and loss." A lack of understanding of basic bookstore economics is perhaps the biggest single cause of a store's premature demise. You must learn some bookkeeping as well as bookselling.

Because it may be as long as two years before your business begins to show a profit, it's a good idea to have enough money put away to cover rent for a year, bills for a six-month period, new stock to replenish books you will sell, and maybe even a little left over for advertising. The ideal figure, according to Blackman, is \$40-\$60,000. Although opening a shop is, of necessity, generally done more cheaply, the less money you begin with the harder you will have to work to stay afloat. Alperstein and Garvey started with the absolute minimum, and worked 70 hours a week for the first 14 months their store was open—full days at the store and nights at the post office.

And don't forget your initial expenses—remodeling, buying and installing new fixtures, rewiring, plumbing, and purchasing a cash register and office machines. Your initial inventory will cost money as well, more now than later because wholesalers and publishers are reluctant to give credit to brand-new stores. (According to one bookseller who would rather pay cash, this can be a blessing. Often the red tape involved in checking your credit can delay book shipments interminably.)

Finally, once you've got the books, don't be afraid to sell them. "You must have some sense that this is not your living room, it is your business," says Blackman. "You must move out books that don't sell in order to make room for those that do."

KNOWING & DISPLAYING YOUR STOCK

Although you may have no time to read for pleasure, reading for business is mandatory. This includes trade publications such as *Publisher's Weekly*, book reviews and best seller lists, and as many of the books you stock as possible. Often the owner's knowledge of

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BOOKS

If you insist on stocking 19th century English novels in a town full of fishermen, you're fighting a losing battle.

a book can transmit enthusiasm to a customer, engendering a sale where there may not have been one.

In addition to knowing your stock, you must also know where your stock is: on the floor, being shipped, or simply out. Since a bookstore carries an incredibly large number of items, second perhaps only to a grocery store, a good inventory system is essential.

Your skill in displaying books can also determine whether or not your business will make it. You must learn to give thought to exterior windows which draw people in, and interior displays which keep them there and enable them to find just the book they were looking for in an interesting and simple way.

KNOWING YOUR COMMUNITY

You gotta know the territory. If you don't have a basic understanding of your community's reading habits—if you insist on stocking 19th century English novels in a town full of fishermen—you're fighting a losing battle. Before you can begin educating customers to your likes, you must first know theirs.

This can be done in any number of ways, all of which mean becoming involved in your neighborhood. This may mean taking part in local politics, or school groups, or whatever your interests are. It also means setting up tables of art books at the art fair and poetry books at the poetry reading, as well as inviting the public into your store for such

functions as autograph parties. All are ways for you to find out what your customers want to read, and for them to learn about the variety of books you have to offer.

Obviously, the more knowledge you have about bookselling before you begin, the better your business is likely to be. You might consider working in a bookstore. Although the wages are generally pretty low, the experience you can gain here is first-hand and therefore invaluable. Second in importance is talking to as many booksellers as you can, and finding out what sorts of problems you can expect to encounter. While many of the owners I spoke to had some sort of book-related experience (Joan Parsons and Svein Arber have publishing backgrounds), it is not mandatory. Paul Stanner was a corporate lawyer before entering the book business. He did, however, put in almost three years of careful research before finally opening his store.

As a book lover, you'll undoubtedly want to read a book on the subject. The one recom-

mended by every bookseller to whom I spoke is *A Manual on Bookselling: How to Open and Run Your Own Bookstore* (American Booksellers Association, \$4.95). Here you will find chapters on virtually everything you need to know, including practical details for improving profits, bookkeeping basics, training and hiring new employees, bookstore design, ordering, finance and merchandise budgeting, and how to get through the Christmas rush. This book can be obtained locally from at least one store, Spectrum Books in the Golden Gateway center, or can be ordered directly from the ABA, 122 East 42nd Street, New York, N.Y. 10017. This is also a good place to write for any other information you may need. The Bank of America is currently revising its *Small Business Reporter on Bookstores* to include current information and statistics. For more information, contact the Bank of America's Marketing Division.

Finally, the ABA holds something called a bookseller's school

about six times a year in different cities. Here you can attend seminars on the basics of book buying and how to meet a salesperson and assess his or her information, personal customer contact, economics, record keeping, and inventory methods. Locally, the NCBA is also working on a bookseller's school in conjunction with University of California Extension. For more information, write to Sonya Blackman, President, NCBA, c/o Books Unlimited, 1975 Shattuck Avenue, Berkeley, CA.

Among the new booksellers whose advice is included in this article are Joan Parsons, co-owner with Frank Barnett of The Piedmont Book Company, 4048 Piedmont, Oakland, a general bookstore; Svein Arber, Wendy Arber and Rick Van Varick, co-owners of the Bookplate, 2080 Chestnut St., San Francisco, a bookstore/cafe; and Paul Stanner, owner of Vanity Fair, Three Embarcadero Center, San Francisco, a bookstore/cafe. □

Naomi Lucks is a freelance writer.

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THE JONES PARANOIA

continued from page 4

want any bit of love from a male figure they can get. But it causes a heavy ache in the heart. There's so many people in a community like this who are without a Dad. It causes real pathos. I will endure as long as I can."

As if to bolster his morale despite these gloomy thoughts, Jones continued, "Why do I have any right to think about what I want when two out of three babies in the world go to bed hungry? My children get more than many children in the world get."

Jones then spoke about the inequitable distribution of wealth in the country and the system of justice that allows white-collar criminals, like those who run squalid nursing homes, to get off without punishment while poor people serve long prison terms for petty crimes. I asked Jones whether his anger about the current system is what keeps him working. "Anger does not keep me going," Jones replied. "But it keeps me from internalizing. Otherwise, the inequities of the system would paralyze me."

Jones said he had received numerous threats against his life. "I do not think I am going to be protected [by the authorities]," he said, adding that Martin Luther King was similarly threatened but was virtually canonized after his death. "People love people when they are dead," Jones said. "King is much more popular today because he cannot talk for himself." In view of the violent reaction to figures like King who speak out, Jones said, "a person would have to be some kind of fool to want public exposure today in a violent society."

He later said, "Sometimes I think you are up against the whole world to speak out [for justice]." Then, returning to a point

he had made earlier, he said, "But there's nothing better to do with my life. Why should I complain about my life?" He cited the example of Laura Allende, the sister of assassinated Chilean President Salvador Allende, who had spoken at the Peoples Temple recently though she was dying of cancer. "That's what keeps me going," Jones said. "I have seen sainted people, people that are living epistles, and I think Laura Allende is in that category. You see other people making a sacrifice. What less can you do?"

Jones said meeting her provided "a shot in the arm" that he needed particularly at that time. He had had a recent physical examination in which the doctors told him he had "a lot of disturbing signs," including possible problems with his heart and an ulcer. But he said, "I even got busier." Then Allende came to visit the church. "Instead of feeling hopeless, I said, 'By God, she's still carrying on.' Many others in Peoples Temple said she had the same effect on them. They were also terribly tired and exhausted."

Jones told me he didn't want me to report that Allende was dying of cancer. (I mentioned it in my article nevertheless.) Then he added cryptically, "A lot of enemies would love to know it if I was dying."

Several weeks after my article on Peoples Temple was published, Jones made an unusual phone call to me at the Bay Guardian office. He told me that Chronicle reporter Marshall Kilduff was planning to write an article about Peoples Temple for *New West* magazine. Jones said he thought Kilduff planned to do a "hatchet job" on the temple because of the kind of questions he had been asking various people around the city about the church. Ostensibly, Jones was calling because he wanted my advice about what he ought to do. (I as-

sumed he called me because he thought I was relatively sympathetic to him. He said he had called other journalists for their advice, too, including Steve Gavin, then Chronicle city editor.)

Jones told me he was concerned about the impact such an article could have on all of his church's projects. Uppermost in his mind, he said, was how such an article could hurt the poor people whom the projects were helping. I asked whether he had talked with Kilduff yet. Jones said he had not decided whether to grant an interview. I recall suggesting strongly that he talk to Kilduff. (I talked with Guardian publisher Bruce B. Bruggmann about the issue, and he too thought Jones should talk with Kilduff, which I conveyed to Jones.)

What impressed me about Jones's concern was how paranoid he seemed about the whole matter. I could not understand exactly what Jones feared from the *New West* article. When I asked Jones what kinds of questions he thought Kilduff would ask him, Jones mentioned his political ties to city politicians like Mayor Moscone. His concern seemed to be that *New West* was interested primarily in establishing that Peoples Temple had given direct political assistance to Moscone's and DA Joe Freitas's campaigns, and that a revelation of such links would lead to the loss of the church's tax-exempt status.

I was still puzzled why Jones was so agitated about the article. I simply could not see why he didn't just talk to Kilduff and make an effort to get his own side of the story represented in the article. I conveyed that point to him and remember also suggesting that, because he was a prominent political figure in town, he could expect his share of bad publicity. He would have to take his lumps like everyone

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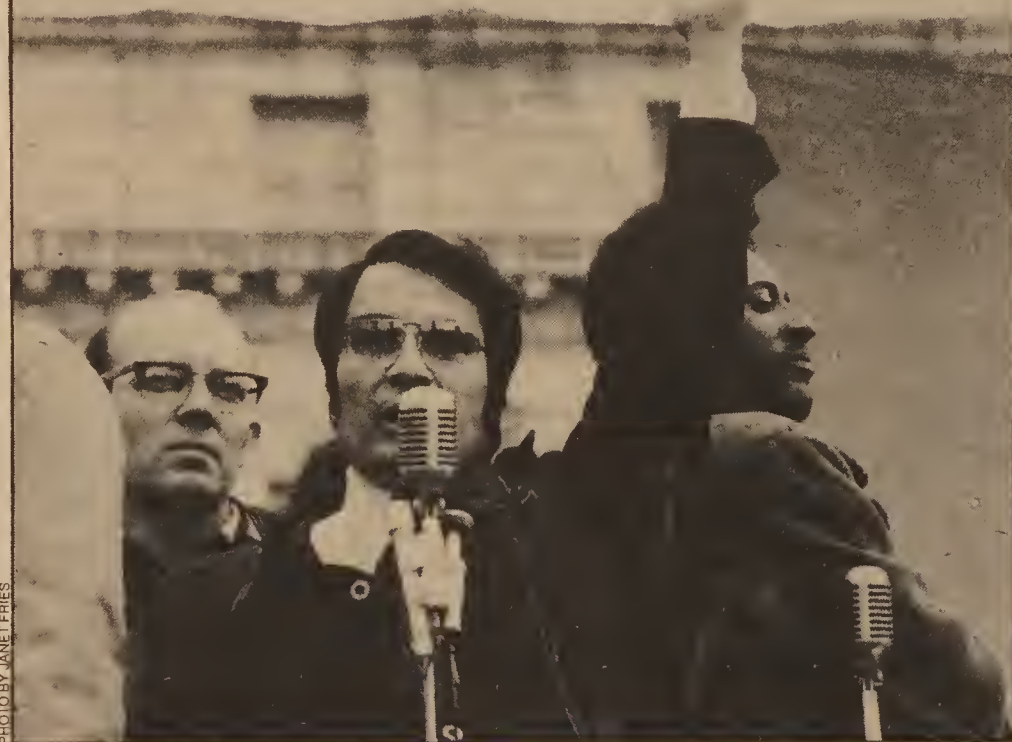


PHOTO BY JANET FRIES

Jim Jones, flanked by bodyguards, speaks at a 1976 fund-raising rally for Indian leader Dennis Banks. Jones tossed his wedding ring into the collection basket.

else in public life. That's what the free press was all about. If the article was downright malicious, he could sue the magazine, though such a course would probably make the whole affair more of a big deal than one article in one magazine deserved. In a word, I didn't see what was so terrible about a reporter asking a few questions about him around town.

This line of thought didn't assure Jones at all. He was still highly agitated about the Kilduff article, so much so that he called me several times more. Two calls came to my house, one well after midnight when I was asleep. Both times when Jones called me at home he talked for more than an hour, rambling in stream-of-consciousness fashion about how

the press was always unfavorable to him, how it could hurt the good work of the temple and the poor people who depended on it for food, shelter and medical help. I really had nothing new to tell him, but he seemed to want me to confirm his fear of what the press could do to him.

Soon after the last time I talked with Jones, a friend in the advertising business called me and asked what I knew about the Peoples Temple because she had been besieged with phone calls from temple members suggesting that her clients pull their ads from *New West*. Shortly afterward, a major article appeared in the Examiner talking of a concerted campaign against advertisers and *New West* trying, in effect, to get the Jones

story stopped in advance. (I heard numerous reports at the time that Kilduff had tried to get a critical story into the Chronicle but that it had been killed at the city desk.) Peoples Temple denied it had anything to do with the campaign against the advertisers. I called the church to ask about it, and one of the people I knew there denied the church's complicity in the campaign—a denial I found extremely difficult to believe.

Shortly after the Examiner article, Jones met for a lengthy interview with *New West*'s Marshall Kilduff and Phil Tracy in the presence of attorneys from both sides. The Peoples Temple campaign to stop the *New West* article not only had the effect of producing an unfavorable

Examiner article, but it also led several former Peoples Temple members to contact *New West* to tell their horror stories of life in the church. So while the original Kilduff *New West* piece apparently would have revolved only about the political power base Jones had built for himself in the city, Phil Tracy started working on a new story based almost entirely on the tales of the Peoples Temple defectors. By the time *New West* was ready to go to press with its much-awaited and newly revised story, Jones had already left the city for Guyana, never to return.

As the events of the past few days have begun to unfold, I have thought often of those weeks before Jones left the country and the frantic phone calls he made about the impending *New West* article. Because of his extreme anxiety about the article, he apparently launched a campaign to stop it, using high-handed pressure tactics that not

only resulted in an unfavorable article in the Examiner but, more important, helped create a much more damaging piece in *New West*. In fact, the series of articles about the horrors inside Peoples Temple started by *New West* led ultimately to Rep. Leo Ryan's ill-fated trip to Guyana.

It is too early to know for sure, but it appears from news reports that the Peoples Temple mayhem was also triggered by a similar reaction by Jones to possibly unfavorable publicity resulting from Ryan's leaving Jonestown with several new defectors. Instead of simply letting the people go with Ryan, Jones apparently again lost his perspective and launched another campaign to stop the story. Instead of stopping the story, the botched assassination attempt at the Port Kaituma airstrip led to the destruction of everything positive Jones had ever stood for, including himself and his flock of trusting followers. ■

THE JONESTOWN COVERAGE

continued from page 3

to the Examiner, which is responsible for the hard-news section of the Sunday paper. A Chronicle reporter remained in the Examiner newsroom on Saturday night.

"We had heard that Javers had been shot, but at first we didn't know if he was dead or alive," Nolte explained. "Then we heard he wasn't seriously wounded, but then we were informed he was taken out on the Medivac plane, so we became concerned again."

On Sunday, the Medivac plane picked up the survivors of the attack and returned to the U.S. During a refueling stop in San Juan, Puerto Rico, Javers called the Chronicle. His account of the shootings was taken over the phone by Michael Harris.

Harris, a veteran of 30 years in the newspaper business, called Javers's story one of the best he'd ever taken, Nolte said. Nolte also noted that Harris was "pretty shaken" by the time he'd finished typing it. The account ran as the

lead story, headlined "I Was in the Airport Ambush," in the Monday Chronicle, Nov. 20, and began:

"Jonestown is every evil thing that everybody thought—and worse.

"We knew that before the shooting started.

"All of us who had gone into the People's Temple colony in Jonestown on Friday with Congressman Leo J. Ryan felt lucky to be out of there alive."

The story ended with this paragraph: "Tim Reiterman, reporter from the Examiner—with two bullet wounds in his left arm—and I with my shoulder wound were among the lucky ones."

Reiterman also phoned his paper from San Juan. Shortly after the shootings, he said, he had returned to the plane where the bodies lay. After confirming that no one on the ground had survived, he grabbed Greg Robinson's camera from the dead photographer and shot the remaining roll of film. Reiterman's photograph of the five bodies continued next page

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continued from previous page

sprawled beneath the Guyana Airways plane was published on the front page of Monday's Examiner.

Reiterman had turned over all of Robinson's film to Tom Eastham, a Washington-based Examiner reporter, on Sunday evening when the Medivac flight landed at Andrews Air Force Base outside Washington. Eastham gave the film to Janet McDill, a cousin of David Flores, an Examiner wire editor. McDill missed putting the film on the last flight to San Francisco from Washington's National Airport. She then chartered a Page Airways flight and flew to Dulles International Airport, where TWA held its final flight to San Francisco for 15 minutes to carry the film back. Halvorsen told the Guardian that the Examiner added four pages to its Monday editions to run the photographs.

Meanwhile, the three San Francisco newsmen who left on the 1 a.m. flight had reached Miami on Sunday morning but found there was no way they

could get to Georgetown by commercial flight until much later in the day. Power called the Chronicle and asked if he could charter a plane, along with the Examiner and Time magazine. Nolte, who was alone at the time, made the decision for the Chronicle, allowing Power up to \$1,000 for the charter.

Power reached Georgetown Sunday afternoon, and by late Sunday evening he had filed the story of the mass suicide at Jonestown, which appeared in the Chronicle on Monday, Nov. 20.

Earlier Sunday evening, Javers was at a military hospital in Washington, D.C., when he phoned in a second story to the Chronicle. Doctors kept trying to get Javers, who had been shot in the shoulder, off the phone to receive further medical treatment, but with the help of John Fogarty, the Chronicle's Washington correspondent, who had met the plane Javers came in on, he kept fending them off.

Finally, an Air Force general came over and ordered Javers off the phone. Javers handed his

notebook to Fogarty, who phoned in the rest of Javers's notes. This story, which ran on page four of Monday's Chronicle, was an account of Javers's interview with Jim Jones before the shootings. Javers had a camera with him, Nolte said, but he lost it when he dived into the jungle.

Like most local news organizations, KCBS radio did not find either the wire services or the official State Department information sources very helpful in providing up-to-the-minute news. "We did get our first alert to the story at about 6:20 p.m. Saturday evening from the Associated Press," said KCBS news director Ted Furey, "but after that we had three people on the phones simultaneously to Georgetown trying to get information."

Furey had just finished dinner in North Beach when he heard the bulletin on his car radio, and he headed straight for the KCBS studios at Embarcadero Center. "It was just serendipity that we were able to cover this story at all," Furey said. "There were three people in the studio when I arrived who had been scheduled to leave at six, but who were there more or less on their own time. Bob Melrose, our weekend sports reporter, stayed because he was trying to do something on the Big Game. One of our editors, Don Schaefer, was trying to catch up on some work, and desk assistant Jim Cullen just happened to be there."

Other reporters, editors and on-the-air people drifted in, Furey said, and KCBS remained on the phones constantly for 70 hours. "We were the sole supplier of information for the CBS radio network news, and we were getting calls from other news organizations all the time," Furey added.

KCBS, with its all-news format, ran virtually no other news from Saturday evening through Monday morning. When the station ran out of fresh information it would do a weather report or sports and from time to time a recap. KCBS also had the reports it had done previously on Peoples Temple to fall back on, but mostly it resorted to the telephone. "At one point, I was calling the information guy at the State Department about every four minutes," Furey said. "At about 3 a.m. Sunday morning he inadvertently confirmed Greg Robinson's death to me. I wrote it down, but then I called him back and asked if he intended to release that. He asked me to withdraw it, because they hadn't notified Robinson's family yet. I did, but someone had been looking over my shoulder and put the news on the air. It went out only once, and then we pulled it. When the Examiner called me, I told them that his death hadn't been confirmed. I knew the guy at the State Department was pretty punchy, getting phone calls from so many San Francisco news organizations, and I didn't want to take advantage of that." Robinson's death was officially confirmed at 6 a.m. Sunday.

Furey said people working long hours on a big story sometimes get punchy too. "Just about everything you're doing is live. There isn't much editing going on. You sort of get consumed by it, and you don't always go through the same processes you go through when you're fresh."

KRON-TV (Channel 4) first learned of the shootings in Guyana via a phone call from Lynn Ludlow of the Examiner. "We have a number of people at the Examiner whom we work with," explained KRON news director Mitch Farris. Saturday producer Lucy Ablon took the call shortly after 6 p.m. and immediately called in several extra people to augment the normally smaller weekend staff.

"We assigned one person to do nothing else but make phone calls," Ablon said. "We kept calling the State Department and kept calling Georgetown. We were persistent enough so

that we kept getting up-to-the-minute facts." The persistence paid off in a big way on Sunday evening. Danny Tobias was having trouble getting through to Georgetown's Pegasus Hotel, where most of the people were staying who had gone on the trip. The overseas operator then volunteered that there was another line open. Did Tobias want the call put through? "I'll talk to anyone," Tobias said.

He was put through directly to Guyanese Minister of Information Shirley Field-Ridley, who told him that nearly 400 bodies had been found in Jonestown in an apparent mass suicide. Ablon said KRON was the first station to get confirmation of what until then had been just a rumor.

KRON had the advantage of having the incredible film of slain cameraman Bob Brown, who stayed on his feet and kept shooting until he was gunned down. His footage showed the group hurriedly trying to get on the planes, then the tractor and trailer moving ominously toward them, then the first shots, then the film tilting as Brown was shot in the leg, then the jagged blurs as Brown and his camera went down.

It was NBC producer Bob Flick, who stands 6'4" and weighs about 235 pounds, who brought the film out, according to Farris. Flick personally dragged all the injured into the brush and later over to the Guyanese police shack, he said.

Flick put Brown's film on the plane

"I was calling the information guy at the State Department about every four minutes. At about 3 a.m. Sunday morning he inadvertently confirmed Greg Robinson's death to me." —Ted Furey

to Puerto Rico, where it was developed and transmitted by satellite to Andover, Maine, then by ground to New York and out to NBC affiliates throughout the country. "I don't know if you realized it," Farris said, "but when Flick was interviewed in Puerto Rico, he was in shock."

A newsmen for KPIX-TV (Channel 5) who was awakened from a Saturday evening nap and called back to work said, "Our best information did not come from the wire services, which were very sketchy, nor did it come from the official State Department or White House information sources. Joe Holsinger [Leo Ryan's aide] and Reg Murphy [the Examiner's editor] had the most accurate and complete accounts. Holsinger was getting information that must have only moved through diplomatic channels. He had an accurate account of what happened at the airstrip before he left for Washington on Saturday night."

The KPIX man, who asked not to be identified, surmised that Murphy's sources were the State Department people with whom he was in contact concerning the death of Greg Robinson and the shooting of Tim Reiterman. He said KPIX called in three extra people to work on Sunday and put together their special account. He also said that the highly acclaimed CBS network news department was caught short by the story. "They didn't really know what Peoples Temple was, nor were they too aware of Congressman Ryan's background." As a result, the network news department in Los Angeles phoned KPIX, its local affiliate, for that information. "That's not too unusual, though," the newsmen said. "The network often relies on its affiliates." He said the story broke so late that it was "after the network went to sleep" as far as news was concerned.

KGO-TV (Channel 7) first learned of the shootings from a "news source" shortly after 4 p.m. on Saturday, according to Peter Jacobus, KGO's news director, who declined to be more specific about how the station got its information. Jacobus said KGO immediately dispatched reporter Peter Cleaveland and cameraman Al Bullock to Georgetown via commercial airline through New York. Jacobus claimed the pair were first local TV news reporters on the scene, and he maintained KGO had the first television news report out of Georgetown describing the visit by Washington Post reporter Charles Krause to Jonestown after the mass suicide. Jacobus added that KGO had been conducting an investigation of Peoples Temple for months prior to the Ryan visit and that the investigation would continue.

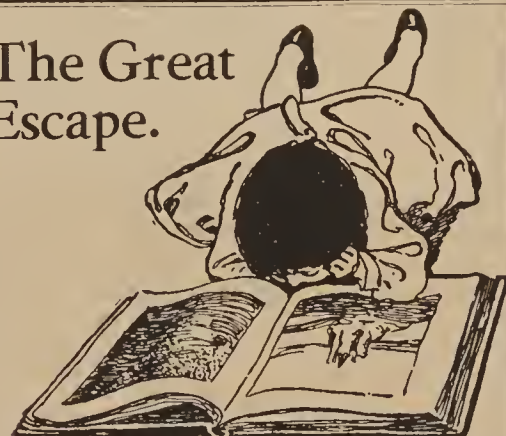
At Guardian press time, KRON, KPIX and KGO all had news crews in Guyana. KRON's Farris said he believed that his cameraman, Joe-Brenes, was the only local television cameraman who made it into Jonestown to film the aftermath of the mass suicide. KRON's Ablon said the station was somewhat concerned for Brenes's safety because the temperature in Jonestown was about 105 degrees and the bodies were beginning to swell up. "We know that they're terribly afraid of disease and of it spreading," she said. Farris said he didn't know where Brenes would take his film. "We could process it in Puerto Rico, Miami or Caracas," he said.

Neither KTVU (Channel 2) nor KQED (Channel 9) sent reporters to Guyana, but both stations reported extensively the local fallout on the story. KTVU obtained NBC cameraman Bob Brown's footage of the shootings from NBC and aired it along with portions of a documentary about Peoples Temple made by the Peoples Temple itself. KQED aired a McNeil-Lehrer report devoted exclusively to the story on Monday and followed it up with a background discussion of the story on its "A Closer Look" news program. KQED also presented a panel of people familiar with Peoples Temple, including Carleton Goodlett, the publisher of the Sun-Reporter newspaper and a friend of Jim Jones; Phil Tracy, a New West magazine writer who co-authored a critical story about Peoples Temple last year; Al Mills, a former Peoples Temple member from the Human Freedom Center in Berkeley, which has been highly critical of Jones; and Robert Graham, the DA's special prosecutor who headed an unproductive investigation into the organization last year.

Francis McTernan, one of Charles Garry's law partners, told the Guardian that Garry had called a member of the firm Sunday night to report that he was all right. Garry related that people had "gone wild" in Jonestown. McTernan said he was somewhat worried about his partner but added that he had "a great deal of respect for Charlie Garry's ability to survive." In a radio interview, Mark Lane described how Garry, after spending one night in the jungle, rejected Lane's suggestion to spend a second night in the brush when they spotted a shack where they had seen armed guards the day before, as they were making their way to Port Kaituma.

"I don't intend to spend a second night here," Garry told Lane. He then picked up a club and walked directly into the shack. It was empty. McTernan said he toured the Peoples Temple building in San Francisco with San Francisco Deputy Police Chief Clem D'Amicus on Sunday when police shook the building down for weapons. "There wasn't a gun in the place," McTernan said. "The temple members up here are a lot different than those in Guyana." He said he didn't know whether Garry would still be representing Peoples Temple after his return to San Francisco this week, but he noted that the firm is currently representing the Temple in five different lawsuits. ■

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EIGHT DAY CALENDAR OF EVENTS



Suzanne Landucci, Grace Ferguson, Deborah Boucher and Margaret Lutz are the four performers in "Glacier," a theater piece about wilderness and the urban predicament, written and directed by Nina Wise and sponsored by the Women's Theater Connexion. See Friday/1.

24 FRIDAY

Dickens Christmas Fair. If you missed the Living History Center's Renaissance Faire last summer, you can still indulge in a commercial type of Anglophilia with this mid-19th century London-style crafts and entertainment fair. The Cow Palace is transformed with music halls, theaters, pubs, shops and restaurants, plus costumed actors and performances, today and continuing Sat. 10 am-10 pm and Sun., 10 am-7 pm, through Dec. 23. A two-day downstairs and upstairs Victorian costume contest is the opening weekend event to enter. Geneva at Santos, SF, \$8.95 general, \$4.95 children under 12 years and seniors, free for those over 78 years. Fair-ever cards (season pass) are \$17 advance, \$18 at the door, 883-0494.

*** Imogen Cunningham Photographs** are exhibited at Cody's Gallery, Wed.-Sun., noon-6 pm, through Dec. 30. 2454 Telegraph, Berk., free, 845-7852.

International Rod and Custom Show features over 350 hot rods, customs, race cars, classics, dragsters and racing boats at the largest show of its kind in Northern California. Car designer Darryl Starbird displays his Trix Truk, the pick-up of tomorrow, and Jim Burlison,

an Elvis impersonator, performs with Flash Cadillac and the Continental Kids (Sat/25, 9 pm). The show opens tonight, 5-11 pm and continues Sat/25-Sun/26, noon-11 pm. Cow Palace, Geneva at Santos, SF, \$4.95 general, \$2.50 children under age 12, 334-4852.

Ice Capades with Dorothy Hamill. The Olympic champion skates in her only Northern California appearance, with Scooby Doo and the other stars of this ice spectacular, performances scheduled today at 2 and 8 pm, Sat/25, 8 pm, Sat/25, noon and 4 pm and Sun/26, 6:30 pm. Oakland Coliseum, Hegenberger at the Nimitz Fwy., Oakl., \$5-\$7 general, \$2 discount for youth under 16 years, 635-7800.

Dunsmuir House Christmas. The theme for this 8th annual festival is "Carousel Christmas" and it features hand-carved carousel animals by Dentzel, Loeff, Muller, Parker and Herschell-Spillman (the animals are for sale). Oils, line drawings and photographs of carousels, plus glass carousel ornaments, will line the house gallery. The Dunsmuir House itself is an 1899 classic revival mansion, festively decorated for the holidays. A special preview tonight, 6-10 pm, features horse-drawn carriages, Olde English Carollers, a 300-pound ice sculpture, harpist Joanne Abrams and the Bill Allums Trio, plus a show of antique cars. A second preview party takes place Sat/25, 6-10 pm. Gourmet luncheon will be served in the galleries from 11 am-2 pm (\$7.50). 106th Ave. exit off Hwy. 580, Oakl., \$3.50 general, \$1.50 children under 12 years. 562-9950.

*** Ghirardelli Christmas Lighting.** The day after Thanksgiving brings the Christmas

season with the 14th annual lighting of a 50-foot-tall tree in Ghirardelli Square. The ceremony includes participation by members of the Domingo Ghirardelli family, musical performances by children of the French/American Bilingual School and the SF Girls' Choir, 7 pm. 900 North Point, SF, free, 769-8555.

Soul and R&B Concert with the O'Jays and the Emotions, tonight, 8 and 11:30 pm, Sat/25, 7:30 and 11 pm and Sun/26, 8 pm. Circle Star Theatre, 1717 Industrial, San Carlos, \$7.50, 982-6550.

*** SF Symphony** presents the last of its five free concerts tonight at 8 pm, when it performs works by Beethoven and Strauss, with soloist Stephen Silverman, Marina Middle School, 3500 Fillmore, SF, 431-5400.

Pablo Cruise performs two Bay Area concerts with Mark Almond: tonight at 8 pm, Marin Veterans' Memorial Auditorium, Civic Center Dr., San Rafael, \$7.50-\$8.50, 472-3500; Sat/25, 8 pm, Berkeley Community Theater, Grove at Allston Way, Berk., \$5.50-\$7.50, 845-2308.

Peter Gabriel, former singer with Genesis, performs in concert at the Berkeley Community Theater, 8 pm, Grove at Allston Way, Berk., \$5.50-\$7.50, 845-2308.

Les Ballets Trockadero de Monte Carlo. This highly unusual, very funny all-male troupe of ballerinas (ballerinos?) spoofs the works of classic and contemporary choreographers (the George Balanchine spoof, "Go For Barocco" is particularly hilarious). The Trocks open tonight and play through Sun/26, 8 pm. Center for the Performing Arts, 255 Al-

maden, San Jose, \$5.50-\$9, (408) 246-1160.

"Ghost Out of Print." Frank & Tony's Garage Theater Company presents a performance piece about the schism between impulse and action, death and personal ghosts, based on original and adapted material, directed by Sandra Fox. The production opens tonight and plays Fri.-Sun., 8:30 pm, through Dec. 3. Intersection Theatre, 756 Union, SF, \$2.50 or PAS voucher, 397-6061.

*** Craig Russell**, the female impersonator and star of the film "Outrageous," performs in concert tonight and Sat/25, 8:30 and 11 pm, Great American Music Hall, 859 O'Farrell, SF, \$8, 885-0750.

Dances for Greenpeace. Ten local dance companies present a benefit for Greenpeace Foundation. Dance Spectrum, SF Ballet, Pacific Ballet, West Coast Dance Works, SF Chamber Dancers, Bagong Diwa, Khadra Folk Ensemble, Xoregos, Rec Russell and Rosa Montoya all perform, plus Hinton the Mime and Natoma, tonight and Sat/25 and Fri/1-Sat/2, 8:30 pm, Margaret Jenkins Dance Studio, 1590 15th St., SF, \$5, 474-6767.

Old Favorites from the One Act Theater Company's last season includes three hits, Tennessee Williams's "27 Wagons Full of Cotton," Lanford Wilson's "Ludlow Fair" and Lady Gregory's "The Rising of the Moon," directed by Peter Tripp and J. D. Trow. The special program opens tonight and plays Thurs.-Sat., 8:30 pm and Sun. at 7:30 pm, through Dec. 23. Showcase Theatre, 430 Mason, SF, \$4.50-\$5.50, discounts for seniors, students and unemployed, 421-6162.

Norman Connors and the Starship Orchestra perform jazz-based music, tonight through Sun/26, 9 and 11 pm. The City, Montgomery at Broadway, SF, \$5.25 advance, \$6 at the door, 391-7920.

Carmen McRae. The jazz singer continues an engagement at the Mocambo, tonight through Dec. 3 (except Mon.), 9 and 11 pm, Polk at Sutter, SF, \$7.50, 776-4800.

"Dracula, the Vampire King": see Tuesday/28.

25 SATURDAY

Ashford and Simpson, the pop/soul team of songwriters-turned-performers, return to the Paramount Theatre tonight at 7 pm. 21st St. at Broadway, Oakl., \$8.50-\$9.50, 465-6400.

Rene Heredia, celebrated flamenco guitarist, performs in concert, 7:30 pm. Masonic Auditorium, 1111 California, SF, \$8.50, 527-3622.

Waylon Jennings plays Texas "outlaw" music with Jessi Colter and the Waylors, 8 pm. Oakland Auditorium, 10th St. at Fallon, Oakl., \$6.50-\$8.50, 835-4342.

Blake Street Hawkeyes. The innovative improvisational theater group presents a series of performances of new works, "Triggers" and John O'Keefe's dramatic composition for four voices, "The Sunshine's a Glorious Bird," Sat/25 and Sun/26, Fri/1-Sat/2, Fri/15 and Sun/17, 8:30 pm. As part of the series, Robert Ernst will perform solo, Fri/8-Sat/9, 8:30 pm. 2019 Blake St., Berk., \$2.50 or PAS voucher.

Hurricane Ridge runners. Jack Link, formerly of the Gypsy Gyppo String Band, and Jerry Gallaher perform vintage rural folk music, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., \$3, 548-1761; Sat/10, 7:30 pm, Plowshares, Fort Mason, Rm. 3-G, Bldg. 312, Laguna at Marina, SF, \$2, 441-8910.

"Dracula, the Vampire King": see Tuesday/28.

26 SUNDAY

Weather Report. The jazz-rock fusion group performs in concert, 8 pm. Berkeley Community Theater, Grove at Allston Way, Berk., \$5.50-\$7.50, 845-2308.

Filmmaker Kurt Kren appears in person. The Viennese film-

maker screens some of his new films and a film which was confiscated by the German government for obscenity, 8 pm. Cinematheque, 800 Chestnut, SF, \$2, 586-8486.

Kenn Beckman presents his ten-year retrospective, "Trans-Bay Tube," on video tape, 8 pm. Video Free America, 442 Shotwell, SF, \$2, 648-9040.

"Dracula, the Vampire King": see Tuesday/28.

27 MONDAY

Focus on Portugal is a series of films by Portuguese filmmakers about their homeland. The series kicks off tonight with "Images of Portuguese Fascism," with Alberto Seixas Santos, Robert Kramer, Thomas Harlan and Otelo de Carvalho in person at the screenings of the 1937 film "Maria Papoila" (free, 5 pm), "Chaimite" (1953) and "Brandos Costumes" (1972), 7 pm. See Offbeat Movie listings for future programs. University Art Museum's Pacific Film Archive, 2621 Durant, Berk., \$2.50, 642-1124.

Dancer Min Tanaka performs his own unique form of dance, accompanied by Noguchi on synthesizer. The Japanese dancer performs nude and varies his dance according to the environment he performs in. His two performances are his only American appearances, tonight at 9 pm, Dancers' Workshop, 321 Divisadero, SF, 626-0414; Tues/28, 8 pm, Intersection, 753 Union, SF, 397-6061. Both performances cost \$3. Tanaka demonstrates and teaches his new dance form at a workshop at Dancers' Workshop, Tues/28, 2:30-5 pm (\$4).

28 TUESDAY

"Dracula, The Vampire King" stars Michael Ansara (Cochise in the old "Broken Arrow" television western) and Werner Klemperer (Colonel Klink of "Hogan's Heroes") in Anthony Scully's version of the classic vampire melodrama, directed by Ezra Stone (radio's Henry Aldrich). The production opens tonight and plays Tues.-Fri., 8 pm, Sat., 2 and 8 pm, plus Sun., 2 and 7:30 pm, through Dec. 16, with previews Fri/24-Sun/26, 8 pm, plus Fri/24-Sat/25, 2 pm (\$12-\$14). Palace of Fine Arts Theater, Lincoln Park, Clement continued page 24

'It's all over now, baby blue'

It was like watching a great painter set a match to his masterpieces. At his Monday night performance at the Oakland Coliseum last week, Bob Dylan coldly destroyed his songs one by one.

Brilliant works like "It's All Over Now, Baby Blue," "Mr. Tambourine Man" and "Blowing in the Wind" were slapped with slick arrangements that bordered on Muzak. The merger between the contrived, imitative, cliché-ridden rock music and Dylan's lyrics was highly unsuccessful. The new tunes often forced Dylan's phrasing out of kilter. Words were swallowed and meaning obliterated. And Bob Dylan didn't seem to care.

The last time Dylan played the Bay Area, in 1974, the Coliseum was sold out. Outside, tickets were hawked for as much as \$50. Last Monday night was a different story. Ten minutes after Dylan was scheduled to appear, the coliseum was only two-thirds full. When Dylan's backup band showed up at 8:20, the auditorium was about three-quarters full. His current touring band includes a keyboard player, conga player, drummer, rhythm guitarist, bass player, lead guitarist, horn player, mandolinist/violinist and three female backup vocalists. Just the thing to drown out a lifetime's work.

As a grim example of what was to come, this small orchestra knocked out an instrumental version of "My Back Pages." Slick, void of feeling, it was almost what one might expect from, say, the backup musicians on the Mike Douglas Show. Applause was closer to polite than wild.

When Dylan sauntered onto the stage, he was wearing a white shirt unbuttoned to the waist, two strands of beads, a black leather jacket and white pants with black stars running up the sides. Like countless visitors to the Bay Area before him, he wore white shoes. His face was puffy and he looked a good ten pounds heavier than he has in the past. His resemblance to a declining Elvis Presley was eerie.

The first song, called "Love Crazy," is as yet unrecorded, and if there is any justice or mercy in the universe it will remain unrecorded. It's hard to imagine Bob Dylan writing lyrics suitable for disco, but there they were, ready to take their place alongside "Love Machine" and "I'm Your Boogie Man." "You're love crazy/I don't know why you are/But I wouldn't have it any other way," sang Dylan. Dylan sang only two other songs of recent vintage, "Senor (Tales of Yankee Power)" and "You Treat Me Like a Stepchild." And judging from the lyrics to those



PHOTO BY MICHAEL GOLDBERG

DYLAN IN OAKLAND

elunkers, as well as from the ditties on *Street Legal*, his latest album, it's no wonder that the other 25 songs he performed were all oldies.

But the old material got shafted with new and mostly ridiculous tunes. One of the worst moments of the entire concert came when the band struck up that bouncy, sticky, Simon and Garfunkel classic of the Sixties, "59th Street Bridge Song (Feelin' Groovy)." At first, it was difficult to make out the words, but after a few lines it became apparent that Dylan was singing "All I Really Want to Do."

All I really wanted to do was leave. To me and to many souls of the Sixties, Bob Dylan was so much more than an entertainer—he was the truth. His songs about war, poverty and racism were anthems. His anger, his bitterness, even his sneering came as fresh air to those suffocating from the staid morality of the Fifties.

When asked in a recent *Rolling Stone* interview why he was still touring, Dylan replied, "I'm doing this tour for one reason or another, but I can't remember what the reason is anymore." Pressed further, he said, "Ask Mick Jagger why he goes on the road. See what kind of answers you come up with. Is it so surprising I'm on the road? What else would I be doing, meditating on the mountain?"

Dylan is still touring but no longer seeking. Now he is only half-heartedly trying to prevent his songs from becoming mere artifacts from a bygone era by cramming them into snappy little tunes and awkward, flashy arrangements. But he is only succeeding at molding them in plastic. Sometimes, at the Oakland Coliseum, the lyrics, possessing almost a life of their own, wouldn't submit, and turned with a vengeance on Dylan himself. The words from "The Times They Are A-Changin'" and "Like A Rolling Stone" returned to haunt Dylan on stage.

It was bitterly ironic and immensely sad to see Bob Dylan, who has for years lived among the jet setters in Malibu and who is now divorced, looking tired on stage and singing to a less-than-capacity crowd. "How does it feel? To be on your own/with no direction known/Like a complete unknown/Like a Rolling Stone." —Leslie Goldberg

'He not busy being born is busy dying'

They were still selling a few behind-the-stage tickets up until concert time, but the usual horde of greed-mongering scalpoids were holding the prices down to the minimum. This

ticket wasn't going to be the hot one you might have expected. Come on, who really wanted to see that scraggly-bearded folkie nasalizing out his tired revolutionary poems anyway? "Dylan's sold out!" "He's doin' disco now." "Ya-di-ya-da, ya-di-ya-da."

I have to say right off I love Bob Dylan. He's touched my life. If you were lucky enough to have been at the Oakland Coliseum on Nov. 13 and 14, you know our boy was gorgeous. He was fun. He was strong, stronger than ever. Best of all, he loved it himself.

That's Robert Zimmerman I'm talking about. Bob Dylan? Well, some of us were hoping he was waiting in the wings ready to sit in. But that was another curly-headed guy up there. That skinny Jewish kid was Zimmerman—a new genius on the scene.

It could be said that every time Bob Dylan has gone out on tour, and every time he's released a new album, he's changed. True. But those changes were only cosmetic. Going from folk to electric rocker in 1965 was the beginning of a slowly evolving musical change. Ever since last April when his big entourage hit the road for Japan, Australia and Europe, Bob Dylan's total persona has changed. He's relaxed. He smiles. He talks to his audience. Perhaps he's finally shed the myths of Bob Dylan. Now he's merely Robert Zimmerman.

So the troupe has been on the road for seven months now and here it comes into the East Bay and I'm knocked out all over again, only this time it's better. Not only has the guy changed earlier arrangements which were reworked in the first place, but he's metamorphosed the tunes from his latest album, *Street Legal*.

You know he's not just pining over his recent marital mess, because right from the top at the Oakland shows, the big ensemble opens, sans Zimmerman, with an overture-type instrumental of "My Back Pages" from 1964: "I was so much older then, I'm younger than that now."

Then Zimminie, wearing white pants with black stars this time, comes hopping out, straps on a black Stratocaster and hits us full throttle. During the 2½-hour set he performed a few new numbers, but if you weren't listening carefully, you'd swear they were all new. Not like the uptempo, unstructured arrangements of the 1975 Rolling Thunder Review, but with tightly orchestrated charts.

"Mr. Tambourine Man," also from 1964, became a plaintive,

ethereal cry. Alan Pasqua's organ provided the only accompaniment. This Zimmerman could sing. His phrasing and note-bending were just beautiful. Suddenly, the last eight bars are upbeat and we're back in 1978.

We recognize "It's All Over Now Baby Blue," but something's different. The hard edges are gone. The sneer of the 1974 tour is gone. We get the harmonica now for the first time, but instead of blowing through the shoulder holder, Zimmerman's got it in his hands. And he's wailin' with authority. The hands allow him freedom, but he still refuses to use the fingers to shape the notes.

"Tangled Up in Blue" is the most beautiful song of the night. Zimmerman talks to us now. "I didn't want to write it, but I had to." We roar. He's bathed in greens and blues, and his phrasing is slow and deliberate. Accompanied only by Pasqua and Steve Douglas, who used to blow sax on all those old Phil Spector tunes, Zimmerman milks every bluesy line.

And he's talking again. He's telling us about this "geek" in a Midwest carnival who used to eat chicken heads. And with only the microphone in hand, as if he's some kind of crooner, Zimmerman's all over the stage, front and rear, doing a little Elvis jerk here and skip-hopping like Mick Jagger there, doing "Ballad of a Thin Man."

Zimmerman then tells us that he wrote "Senor" from the new album on a train from Monterey, Mexico, to San Diego. "When I got to San Diego, I found this song in my back pocket." The tune, with Bobbie Hall's congas filling underneath, is Zimmerman's most important of the decade. He's still searching: "Will I find any comfort there, Senor?" Don Juan has obviously gotten to him just as he's now borrowing, for the first time in his 17-year career, from Bruce Springsteen's showmanship and Jagger's theatricality. All these years Dylan's been picked clean and spit out by so many, but aside from being influenced by Woody Guthrie, he's been an original. Zimmerman is now apparently comfortable looking to others.

All in all, it was an extremely enjoyable evening of rock and roll and poetry from a man who has survived. As he said Tuesday night, "People are saying this is show bizzy, that it's disco. You know it's none of those." And as my good friend Andy said to me after Monday night's set, "Anyone who says he's slicked up his songs, they're crazy. It's genius how he's rearranged them."

Well, it's life and life only. Oh, one more thing. Perhaps he ought to think about changing his name. Robert Zimmerman might not make it.

—Alan Goldfarb

CHRISTMAS FLEA MARKET

With Thanksgiving almost out of the way, it's time to marshal a little holiday spirit. The bazaars and sales and other holiday extravaganzas on the agenda in the coming week should more than do the trick. Cast your bah-humbugs to the wind, take your shopping list in hand and make it on down to one of the following sales in the coming week. You've nothing to lose but your hard-earned cash.

The West Portal shopping area (the ocean side of the Twin Peaks tunnel in SF) is going all out this year. From now until Christmas, West Portal merchants will don Victorian regalia to help promote the shopping area's Victorian Christmas Celebration. To put shoppers in the mood, choirs will stroll the streets caroling. In addition, hot roasted chestnuts at 50¢ a bag (proceeds go to United Cerebral Palsy) should help warm your stomachs if not your spirits. To start things off with a bang, more than two tons of snow will be dumped throughout the West Portal area (much of it at West Portal and 14th Avenue) so that kids ten

years old and under can try their hands at the time-honored art of snowman building. The great snow dump is scheduled to take place at noon on Friday, Nov. 24. A freezing wet time should be had by all. **Fiberworks Center for Textile Arts** at 1940 Bonita Ave., Berkeley, is scheduling its fifth annual bazaar for Nov. 24 through 26. Exciting handcrafts from Afghanistan, Bolivia, Indonesia, China, India, Morocco and Mexico (to name but a few of the countries represented) make this sale a must for folks who want to accomplish one-stop Christmas shopping and make their gifts unique. The annual bazaar will help replenish the coffers of Fiberworks, which functions as a nonprofit organization, giving classes, workshops and exhibitions throughout the year. Call 548-6030 for more information. Sale hours are 10 am to 4 pm daily.

Posters, maps, silkscreen prints, watercolors, photographs and other works of fine art are on sale from now through Dec. 22 at the **San Francisco Ecology Center**, 13 Columbus Avenue, SF. Proceeds of this holiday sale-exhibit go to benefit various local nonprofit environmental organizations such as **Women in the Wilderness**, **Friends of the Earth** and the **Bodega Bay Institute**. Drop by the center between 11 am and 5 pm, Monday through Friday through Dec. 22. What better place for a White Elephant Sale and Auction than the **San Francisco Zoo's Elephant House**. Come take advantage of the bargains and help support the zoo's flagging finances as well. Admission to the zoo on White Ele-

phant Day, Nov. 25, is free. Sale takes place from 10 am to 5 pm. Further afield: The **Bodega Volunteer Fire Department** holds its annual Christmas Fair this Saturday and Sunday (Nov. 25-26) from 10 am to 5 pm. Crafts, Christmas decorations, music and lots to eat and drink are on the agenda. You can find the fair at McCaughey Hall in Bodega. Once you're in Bodega, ask directions.

If you really want to get out and around, the Thanksgiving festival takes place this weekend in Mendocino at the Art Center, Little Lake Street, from 10 am to 5 pm. Call (707) 937-5818 for details. And the fairgrounds in Sonoma is the sight for the Gold Country's Christmas fair from Nov. 24 through 26. Besides an excellent array of crafts, this year's festival is featuring such high-spirited entertainment as the Cheap Suit Serenaders and the Any Old Time String Band. Call (209) 586-5961 for details. **Greenpeace** and **Friends of the Sea Otter** are sponsoring an "Artisans give thanks to the Animals" Christmas Gift Show. The location: The Holiday Inn at the intersection of Hwy. 1 and Rio Road in Carmel. (Carmel may seem a bit far to go for our housebound readers, but it's where the sea otters hang out.) Sale hours are 6 to 10 pm Friday, Nov. 24, and noon to 9 pm Saturday and Sunday, Nov. 25 and 26. Call 474-6767 for details.

Christmas ornaments on sale during Christmas season? Yes, they're 20% off starting Nov. 24 at The Christmas Shop, 2500 Polk, SF.

—Valerie Mindel

TALKING HEADS

The Talking Heads, who play a full-steam-ahead style of bouncy tunes with a lyrical content steeped in neurotic undertones, are not your average band. Since early 1977, Chris Frantz (drums), Martina Weymouth (bass), Jerry Harrison (keyboards/guitar/backing vocals) and David Byrne (songwriter/singer/guitarist) have been making music that reflects their at-odds view of the modern world—the overbred intellectual "head" forever removed from the illogical and emotional turmoil of our sprawling society.

Byrne leads the band, after a fashion, holding his guitar in rigid arms, his head almost wrenching off his long neck as it bobs in time to one pulsating number after another. Clankety-clang power pushes songs about fear, impotence

and innocence. The band plays like a pneumatic drill, with Byrne's voice growling and screeching above it all.

"We tried to make a list of what makes us unusual," Frantz explained, "but we finally made the decision that interpretations should be open to the observer. Our audiences are a curious mix. If we ever get tired of talking to the punk rockers, we can go over and talk to the math majors with slide rules in their pockets."

The Talking Heads, Thursday, Nov. 23, through Saturday, Nov. 25, 8:30 & 11 pm, at the Boarding House, 960 Bush St., SF, 441-4333, \$6.

—Michael Branton

The Heads, from left: Jerry Harrison, Tina Weymouth, Chris Frantz, David Byrne.



THE INSIDE TRACK



Japanese dancer Min Tanaka performs his unique brand of movement in his only U.S. appearances. Monday, Nov. 27, 9 pm, Dancers' Workshop, 321 Divisadero, SF; and Tuesday, Nov. 28, 8 pm, Intersection, 753 Union, SF. Phone 626-0414.

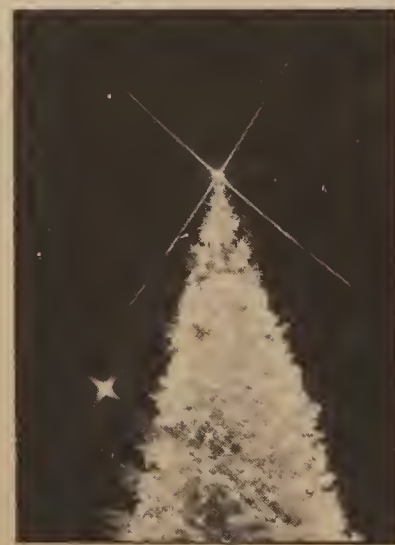


The Paper Bag Players, a children's theater group that shuns fairy tales in favor of urban situations, presents "Mama's Got a Job," a child's perspective on the working mother. Saturday, Nov. 25, at 1 and 3 pm, Zellerbach Auditorium, UC Berkeley. Phone 642-9988.

YES, GERTRUDE, THERE IS A SANTA THERE

The holiday season will kick off with an official start on Wednesday, Nov. 29, when Santa Claus drops into Oakland's Jack London Square for the annual tree lighting festivities.

Santa himself will arrive on the scene at 5:45 pm in a Dickens-era horsedrawn carriage and will distribute a cargo of candy canes to children. In the estuary, local boat clubs will display a waterborne parade of light-festooned yachts to the holiday crowd. Last year, an estimated 5,000 people attended this free event.



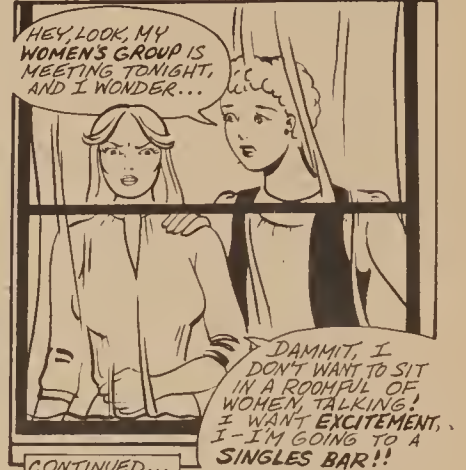
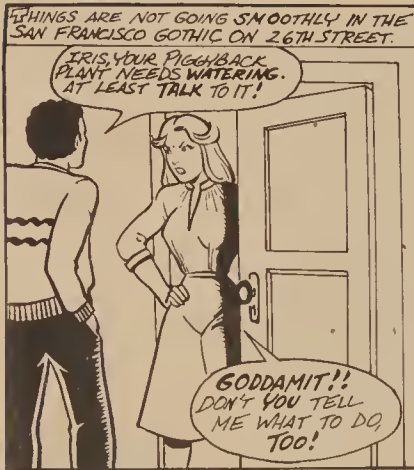
Annual tree lighting, Wednesday, Nov. 29, 5 pm, Jack London Square (at the foot of Broadway), Oakland. For info: 444-3188.

—Michael Branton

CALENDAR

SAN FRANCISCO GOTHIC

by Trina Robbins



CONTINUED...

continued from page 21
at 34th Ave., SF, \$14-\$15, 421-1000.

Esther Phillips, the soul-pop vocalist opens an engagement at the City, tonight through Sun/3, 9 and 11 pm. Montgomery at Broadway, SF, \$7.50, 391-7920.



Elegant Celebration of Christmas. The third annual fund-raising event for American Conservatory Theater features original table designs by such designers as Bill Blass, Anthony Machado, Oscar de la Renta, Giorgio Sant'Angelo and Angelo Donghia, plus celebrities Carol Channing, Faye Dunaway, Kathryn Crosby, Peggy Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dinah Shore, Robert Stack, James Wyeth, Elizabeth Taylor, Bob Hope, Francis Coppola and Lena Horne. Christmas trees by famous decorators, tours of the 100 designer showrooms of the Galleria, exhibit of characters from the Early California Bonanza King Days and fashion shows are all part of the 12-day show. Visitors may have a holiday lunch at the Caravansary and browse for gifts at a Christmas boutique. A gala invitation-only preview party opens the display tonight, with showrooms open to the public daily, 10 am-4 pm afterwards, through Dec. 10, 101 Kansas, SF, \$6 general, \$3 seniors and children under 12 years of age, 771-3880.

Sound Sculptures. Artist Bill Fontana presents "Space Between Sounds," a continuous 12-hour gallery of pre-recorded and live sounds designed to define space. The installation has two showings: today at noon, SF City Hall Rotunda, Civic Center, SF; Thurs/30, 10 am-10 pm, SF Museum of Modern Art Auditorium, Van Ness at McAllister, SF, free, 863-8800.

Artist Judy Chicago lectures on her monumental project, "The Dinner Party," due for exhibit at the SF Museum of Modern Art in the spring. The room-size, triangular table of the exhibit is set for 39 mythological and real women, with highly tooled, painted ceramic plates and intricately embroidered place mats. The table

itself rests on a porcelain-tiled floor bearing the names of 999 other women of achievement. Chicago's last lecture here was sold out. Her two talks are today, noon, Barbary Coast Room of the Student Union, SFSU, 1600 Holloway, SF, free, 469-2444; tonight at 8 pm, Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$4, 485-9385.

Christmas Nativity Scene. The Mexican Museum displays a traditional Mexican nativity scene, along with objects from the Colonial collection and contemporary folk art pieces. Free educational material on Christmas in Mexico is available. The exhibit opens today and continues Tues.-Sun., noon-5 pm, through Jan. 7, 1855 Folsom, SF, free, 621-1224.

Christmas Tree Lighting. The Port of Oakland's 21st annual program features the illumination of a six-story Cascade fir, appearances by Santa Claus and his helpers, the Oakland Raiderettes and a parade of 50 decorated pleasure boats in the Oakland Estuary, 5 pm. Foot of Broadway, Jack London Square, Oakl., free, 444-3188.

Photography Lecture on "Photography, Reality and Imagination: The American Photographs of Walker Evans" examines Evans's classic of 1938, "American Photographs." The lecturer is Alex Sweetman, professor of art history and photography at the College of the Art Institute of Chicago, 7:30 pm, SF Art Institute Auditorium, 800 Chestnut, SF, free, 771-7020.

Chuck Mangione. The jazz trumpeter performs with his quartet, tonight through Fri/1, 8:30 pm. Circle Star Theatre, 1717 Industrial, San Carlos, \$7.50-\$8.50, 982-6550.

Bobby Hutcherson plays vibes and marimba with bassist James Leary, drummer Eddie Marshall and pianist Dwight Dickerson, 8:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$5, 885-0750.

SF Symphony opens its 67th season tonight, with an all-Stravinsky program, "Symphony of Psalms," "Concerto in D for Strings," "In Memoriam—Dylan Thomas" and "The Rite of Spring," conducted by Edo de Waart, with tenor Barry McCauley and the SF Symphony Chorus, directed by Louis Magor. Performances are scheduled tonight, Fri/1-Sat/2, 8:30 pm and Thurs/30, 2 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4-\$14, 431-5400.

"Where Has Tommy Flowers Gone?" see Friday/1.



Festival of the Trees. The tenth annual fundraiser provides one-third of the Monterey Peninsula Museum of Art's annual budget. But besides its "worthy cause" status, this festival features over 30 Christmas trees beautifully decorated to the theme of "Storybook Christmas." The Museum's workshop created the unique, handcrafted decorations, which use recycled materials and a country store and gift boutique are also featured. Complimentary refreshments are served continuously at the event, which opens today and runs through Sat/2, 10 am-9 pm and Sun/3, 10 am-5 pm (wassail bowl, 2-4 pm). Main Exhibition Hall, Monterey County Fairgrounds, Fairgrounds Rd. at Garden Rd., Monterey, \$1.50 general, 50¢ children under 12 years, 624-5608.

Latin American Works from the permanent collection are presented in conjunction with the national celebration of Mexican culture. The exhibit includes drawings, prints and paintings by 33 artists from 1920 to the '70s. Some of the artists represented are Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, Jose Luis Cuevas, Carlos Merida, Rufino Tamayo and Joaquin Torres-Garcia. The exhibit opens today and continues Tues.-Sun., 10 am-5 pm, plus Thurs., until 9 pm (free at night), through Jan. 7, SF Museum of Modern Art, Van Ness at McAllister, SF, \$1.25, 863-8800.

Photographer Arthur Ollman has been photographing in color at night for the past two years. The results of that work is exhibited in his first one-man show, opening today and continuing through Jan. 6, at the Grapestake Gallery, 2876 California, SF, 931-0779. Free.

Leon Russell and his wife Mary Russell perform a rock concert, 8 pm. Berkeley Community Theatre, Grove at Allston Way, Berk. Call 845-2308 for ticket information.

Canadian Opera Company performs an English adaptation of Mozart's comic opera, "The Marriage of Figaro," about the valet Figaro, who outwits his

master to wed the maid Susanna. The run of three performances starts tonight, 8 pm, Marin Veterans' Memorial Auditorium, Civic Center Dr., San Rafael, \$7.50-\$8.50, 472-3500; Fri/1-Sat/2, 8 pm, Zellerbach Auditorium, UC Berk., \$6-\$8 general, \$4.50-\$6.50 students, 642-9988.

Susan Griffin. The Berkeley poet ("Like the Iris of an Eye") and playwright ("Voices"), reads from her recently published book of essays, "Woman and Nature," 8 pm. Cody's Books, 2454 Telegraph, Berk., free, 845-3097.

Rhapsodist-Poet Manuel Nieto presents an informal lecture/demonstration with Bernice Roberto and Antoinette Marcus, to show poetry as a performing art and an experience of sound and image, 8 pm. Exploratorium, Palace of Fine Arts, Bay at Lyon, SF, \$2 or PAS voucher, 563-7337.

"Evening of One-Acts." The new company, Earnest Players, presents a program of three plays written by Bay Area writers. The plays include Daniel Curzon's "Your Town," Ray P. Comeau's "King of the Mountain" and "A Cup of Tea." The productions open tonight and play Fri/1-Sat/3, Wed/6-Thurs/7, Sat/9-Sun/10 and Thurs/14-Sun/17, 8:30 pm. New College of California Auditorium, 777 Valencia, SF, \$3.50 general, \$2.50 students, 431-5557 or 648-3653.

Dazzling Disco Designs is the theme of the fashion show at Lehr's Cabaret Disco. The French and American disco outfits are modeled by Dance Spectrum and SF Ballet dancers. A disco dance performance by hostess Karen Lustgarten, author of the "Complete Guide to Disco Dancing," highlights the evening, which begins at 8:30 pm. 726 Sutter, SF. Call 788-4242 for ticket information.

"Where Has Tommy Flowers Gone?" see Friday/1.



Elephant Seal Tours. Ano Nuevo State Reserve closes to the public, today through March 31, while the huge elephant seals give birth to their young and mate for next year's litters.

You can call 879-0227 or 879-0228 for reservations to take a free tour of the park with a ranger to observe the seals.

Tapestry Exhibit & Open House. Artist Judy Chicago appears in person at the SF Tapestry Workshop's open house, which features six of her tapestries designed for the entrance to her work, "The Dinner Party," as well as tapestries by Mark Adams, who also designed the stained glass windows at Temple Emanu-El. A set of five tapestries designed by Israeli artist, Yael Lurie and executed by Aubusson technique weaver, Jean-Pierre Larochette, will soon be installed at Temple Emanu-El. The public is invited to view the tapestries today, noon-8 pm. 3747 23rd St., SF, free, 826-8479.

Friends of the River celebrates the opening of its Bay Area office with slides, hors d'oeuvres, wine and music, 5-8 pm. Fort Mason, Bldg. 312, Laguna at Marina, SF, \$2 donation, 527-0851.

Romanian Gymnastic Team. The giantkiller (over USSR) of the 1976 Olympics, due in large part to the amazing abilities of the then 14-year-old Nadia Comaneci, demonstrate their talents, tonight at 8 pm. Cow Palace, Geneva at Santos, SF, \$4-\$10, 334-4852.

Billy Taylor Trio performs in concert, 8 pm. Dinkelspiel Auditorium, Stanford University, Palo Alto, \$6, 497-4317.

Diamano Coura Dance Company was founded by master drummer and choreographer Zak Diouf of Senegal, West Africa. The company includes 17 performers presenting the traditional song, dance and drama of Senegal. Included in the program are songs written by Diouf for the television series "Roots," 8 pm. Center for World Music, Fort Mason, Bldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students or PAS voucher, 775-7555.

Hamza Eidi, the Nubian singer and oud player from the Sudan, performs in concert, 8 pm. Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$4, 485-9385.

"Glacier." The Women's Performance Connexion sponsors a theater piece about three women's attempts to save a forest, written and directed by Nina Wise, with performers Grace Ferguson, Suzanne Landucci, Margaret Lutz, Deborah Boucher and artist Lauren Elder. The production opens tonight and plays Fri.-Sat., 8:30 pm, through Dec. 16, plus Jan. 5-6.

Gumption Theater, 1563 Page, SF, \$3.50 donation or PAS voucher, 527-5693.

Oberlin Dance Collective presents the premiere performance of Brenda Way's "The Formats," on which she collaborated with Rick Kvistad and his percussion ensemble, lighting designer Bill Chetel and filmmaker Doug Winter. The concert opens tonight and Fri/2, 8:30 pm, Center for the Performing Arts, 1819 10th St., Richmond; Thurs/14-Fri/15, 8:30 pm, Project Artaud, 450 Florida, SF, \$3.50 or PAS voucher plus \$1, 863-6606.

City Opera of SF. The new chamber opera theater, directed by pianist Paul Perry, present an "Evening of Chamber Works," including Gian Carlo Menotti's comic opera, "The Telephone," Mozart's "Exsultate Jubilate" and Brahms's "Four Serious Songs," tonight and Sat/2, 8:30 pm. Red Branch Hall Theatre, 1133 Mission, SF, \$4, 626-9169.

Paul Scardina Dance Company presents its winter season, tonight and Sat/2 and Fri/8-Sun/10, 8:30 pm. The 12-member modern dance group premieres three dances choreographed by its founder and director, Paul Scardina, Margaret Jenkins Dance Studio, 1590 15th St., SF, \$3.50 general, \$3 students and seniors or PAS vouchers, 626-8973. A gala reception to benefit the company follows tonight's performance and features champagne, food and a live band for dancing. Kings Antiques, 1255 Sansome, \$15 donation (includes admission to the performance), 626-8973.

Sonny Terry & Brownie McGhee have been performing folk music together for decades. They bring their lively performance to the Great American Music Hall, tonight and Sat/2, 8:30 and 11:30 pm. 859 O'Farrell, SF, \$6, 885-0750.

"Where Has Tommy Flowers Gone?" is Terrence McNally's (author of "The Ritz") satire about 30-year-old Tommy Flowers, a revolutionary and romantic searching for love. The newly formed Pacific Repertory Theatre, directed by Michael Kier, presents the play as its first production, opening tonight and playing Thurs.-Sun., 8:30 pm, in an open-ended engagement. Preview performances are Wed/29-Thurs/30, 8:30 pm. Savoy Tivoli, 1438 Grant, SF, \$5, 641-8664 or 648-9186.

* Indicates general admission of \$1 or less.
—Susan Shepard

EVENTS/CLUBS/MUSIC



CLUBS

SAN FRANCISCO

Artemis Society: a women's coffee house, M.J. Papa (pop/ballad), Fri/24, Fran Peavey (comedy), Sat/25, 1199 Valencia, 647-4144

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with Mel Martin and Listen (jazz/Latin), 2-3 pm Sat/25, Hyatt Regency, Market at California, 788-1234

The Boarding House: Talking Heads (rock), Thurs/23-Sat/25, Dyan Diamond (rock), Thurs/30-Fri/1, 960 Bush, 441-4333

Cafe Bonaparte: Desda Cordtz and Bob Zuckerman with Glynn Lockwood (cabaret), Fri-Sat, Rocky Dray (pop/ballad), 4-8 pm, Mon-Wed, open mike, 7 pm Thurs., 2801 Leavenworth, 776-6996

Cat Ballou: Fran Fosten and Henry Irwin (big band), 4-8-30 3 pm, Sun., 3745 Geary, 387-5606

Cherry's: Larry Vuchovich (jazz piano), noon-2 pm and 5-8 pm Mon.-Fri., 20 Mark Twain Lane, 543-7344

Chez Jacques: Nancy Lamott (pop/ballad), 10 pm Fri., Pilar du Rem (jazz/pop), 9-30 pm Sat., Ruth Hastings and Co. (cabaret), 10-30 pm Sun., Roslyn Roseman, 10-30 pm Mon., Craig Ferguson (pop/ballad), 10 pm Tues., Rocky and Friends, 10 pm Wed., David Reighn (pop/ballad), 10 pm Thurs., 1390 California, 775-7574

Christo's: Sadaka Ensemble with Marli Mabin, Fri/24-Sat/25, Jules Broussard (jazz), Tues/28, Hank Crawford Quintet (jazz), Wed/29-Sat/2, 445 Powell, 982-7321

The City: Norman Connors (jazz/pop), Thurs/23-Sun/26, Esther Phillips (soul/pop), Thurs/28-Sun/3, Montgomery at Broadway, 391-7920

Coffee Gallery: Perry Welsh (r&b), Fri/24, Queen Ida's Bon Ton Zydeco Band (Cajun), Sat/25, Human Condition with Debbie and Lisa (blues), Sun/26, audition, Mon/27, Donna Turner Band (rock/blues), Tues/28, Tom McFarland Blues Band, Wed/29, Dave Welhausen and Friends, Thurs/30, 1353 Grant, 397-3751

Dewey's: John Stafford's Bourbon Street Irregulars (Dixieland), Tues.-Sat., St. Francis, Powell at Geary, 397-7000

Fanny's: Sharon McNight (pop/ballad), Fri-Sat., afternoon Sun.: Pam Brooks (opera/ta), Sun., Marlene Fontenay (pop/ballad), Mon.-Wed.: Pam Brooks (pop/ballad), Thurs., 4230 18th St., 621-5570

Great American Music Hall: Craig Russell (female impersonation), Fri/24-Sat/25, Spyro Gyra (fusion), Tues/28, Bobby Hutcherson (jazz), Wed/29, Back in the Saddle (country/bluegrass), Thurs/30, Sonny Terry and Brownie McGhee (country/blues), Fri/1-Sat/2, 859 O'Farrell, 985-0750

Gulliver's: Donna Turner and Friends (rock/blues), Fri/24: Formerly of the Pointless Sisters (rock revue), Sat/25: Jimmy Alvey (folk), Sun/27, Lisa and Debbie (blues), Mon/27, Stream (pop), Tues/28, Ms. Clawdy (cabaret), Wed/29, Earthworks (jazz/rock), Thurs/30, 348 Columbus, 982-0833

Holy City Zoo: Hardin and Russell (r&b), Fri/24: Paul Chiten Band (jazz/rock), Sat/25: SF Funnies (comedy), Sun/27-Mon/28: open mike with the SF Funnies, Tues/28: jazz jam session, Wed/29, Collins and Levine (folk/rock), Thurs/30, 408 Clement, 752-2846

Jack's Tavern: Richie Goldberg Trio (jazz), Fri.-Sat., jazz jam session with Richie Goldberg, Sun., 1915 Fillmore, 931-8454

Kabbalah Koffee House: Mississippi Johnny Waters with Sonny Lane and Mark Hummel (blues), Wed/29, Bif Lurie and Friends (Jewish folk), Thurs/30, SF Jewish Community Center, 3200 California, 346-6040

Keystone Korner: Archie Shepp Quartet with Clifford Jarvis, Ronnie Boykins and Siegfried Kessler (jazz), Thurs/Sun/26: jazz jam session, 3 pm Sat/25, James Leary Big Band (jazz), Mon/27, Stan Getz Band with Andy Laverne (jazz), Tues/28-Sun/3, 750 Vallejo, 781-0597

Last Day Saloon: H20 (rock/blues), Fri/24, Boarding House Reach (rock), Sat/26: Mike Brown and Country Jam (country/rock), Sun/26, audition, Mon/27, Balcones Fault (rock), Tues/28, Billy C. Farlow (country/swing), Wed/29, Jordan Playboy (country/rock), Thurs/30, 406 Clement, 387-6343

Mabuhay Gardens: The Mutants, Sub-Humans, on the Rag, Situations, 11 pm Fri/24, The Readydames, No Sisters, Holly & the Italians, 11 pm Sat/25, No Sisters, The Beans, Underdogg, Ruby Zebra, 11 pm Sun/26, Snuky "the Ape" Tale Great Rebate Benefit with Mutky, Neon, Dead Kennedys, Britley Black's Next, Billy & Lynwood and Eye Protection, 9 pm Mon/27, Jimi Hendrix commemorative party with The Avengers, Pearl Harbour & the Explosions and Iree, 9 pm Tues/28: KPOO Radio benefit with Seizure, Fast Floyd, The Nuns and The Avengers (on video), plus three acts tba, 9 pm Wed/29, The Zeros, J.J. I-80, The Mannequins, 11 pm Thurs/30, premiere performance of Jeff Clearor's Flight, 11 pm Fri/1, all new wave acts, 443 Broadway, 956-3315

Major Pond's: San Francisco Coasters (pop/ballad), Fri/24, Anna Klinger (pop/ballad), Sat/25, SF Showcase with Billy Rayburn and Anna

Klinger, Wed/29, Omar Hakim Khayyam (blues), Thurs/30, 2801 California, 567-5010

McGowan's Wharf Tavern: Bruce Leighton (pop/ballad), 5-30 pm Fri., 7-30 pm Sat.-Sun., 9 pm Mon.-Wed., Mickey Dougherty (pop/ballad), 9-30 pm Fri.-Sun., 9 pm Thurs.: Bay Street Band (jazz), 3-30 pm Sat.-Sun., 101 Jefferson, 441-5515

Mocambo: Carmen McRae (jazz/ballad), Tues.-Sun., Polk at Sutter, 776-2133

Mooney's Irish Pub: Valley Fever (rock), Fri/24-Sat/25: blues and rock jam session with Pete Zangara featuring Sharon Wagner, 11 am-2-30 pm and 6-10 pm Sun/27: Freddie Roulette (blues), Tues/28, Suzi McKee (country), Thurs/30: Jordan Playboy (country/rock), Fri/1-Sat/2, 1525 Grant, 982-4330

Network Coffeehouse: Tru-Art Band (cabaret), Fri/24, Dort-Starhack (guitar duo), Mon/27, Knock-Na-Shee Band (Irish), Fri/1, 1035 Bush, 989-6097

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), Tues.-Sat.: Mimi Gina Band (jazz), Sun.-Mon.: The Fairmont, California at Mason, 772-5000

Old Waldorf: Brand X (rock), Fri/24-Sat/25: Rick Danko with Gary Bussey (rock), Ronnie Hawkins, Sun/26-Mon/27, Dave Edmunds's Rockpile featuring Nick Lowe (rock), Tues/28 and Sat/2, Elvin Bishop Band (country/rock), Thurs/30-Fri/1, 444 Battery, 397-3884

Other Cafe: closed Fri/24, Michael Bloomfield (blues), Sat/25, Leila without the Snakes (new wave), Video, Sun/26-Mon/27: Dave Maloney (folk), Tues/28, stand-up comedy, Wed/29, Mark McCollum (comedy), Thurs/30, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Peach Reasoner (jazz), Fri/24, Roger Saloom (folk/ballad), Sat/25, open mike, Thurs/30, 1336 9th Ave., 664-9892

The Palms: Leila and the Snakes (new wave), Thurs/23-Sat/25: Will Porter (r&b), afternoon, Pearl Harbour and the Explosions, evening Sun/26, Sarah Baker Band (jazz/rock), Mon/27, The Charmers (rock), Tues/28, Messiah (gospel/rock), Wed/29: Buena Vista (gospel/rock), Thurs/30, Polk at Pine, 673-7771

Paul's Saloon: High Country (bluegrass), Fri., Wed., tba, Sat.: Good Ole Persons (bluegrass), Sun., bluegrass jam session, Mon.: Old Friends (bluegrass), Tues.: Done Gone (bluegrass), Thurs., 3251 Scott, 922-2456

Pangaea: Tim Berne and Tim Russo (jazz/avant-garde), Fri/24-Sat/25, 517 Cortland, 285-3331

Peta's: Jessica Williams Quartet (jazz), Fri/24, Wed/29, Free Lunch (jazz), 5-8 pm, Fran Fosten Quartet (jazz), 9 pm Sat/25: Dick Partee Quartet (jazz), 5-8 pm Sun/26, 9 pm Mon/27, It's All Over (jazz), Sun/27, Hal Plenk/Al Stein Quartet (jazz), Tues/28, Bruce Blackman Quartet (jazz), Thurs/30, 577 Columbus, 982-4999

Plowshares Coffee House: Larry Hanks (country/ballad), 7-30 pm Sun/26, Fort Mason Bldg 312 (third floor), near Laguna at Marina, 481-8910

Precita Park Cafe: Marcella Pirot and the Lounge Lizards (jazz), Fri/24, Jon Raskin and Friends, Sat/25, Ron Hacker, Thurs/30, 300 Precita, 285-6626

Rainbow Cattle Company: Jordan Playboy (country/rock), 4-8 pm Sun/26, 199 Valencia, 861-9652

The Reunion: Tipica Cien Guecos (salsa), Fri/24-Sun/26: Benny Velarde's Super Combo (salsa), Sat/25, Wed/29: Paul Chiten Band (jazz/rock), afternoon Sun/26-Tues/28, Benny Velarde's Especial 13-Piece Latin/Salsa Super Combo, Mon/27, Mira Sol (salsa), Thurs/30, 1823 Union, 346-3248

Roland's: Al Solara (jazz), Fri., Federico Cervantes (jazz), Sat., Tues.-Thurs., John Cordoni's Big Band, Sun., A Touch of Class (jazz), Mon., 3309 Fillmore, 921-7774

Russo's: Andrei Katayev (jazz piano), Fri/24, Tucki Bailey (rock/blues), Sat/25, Randy Garcia, Tues/28: Song Cousins, Wed/29, Tatfoot (rock), Thurs/30, Union at Grant, 391-4343

Sacred Grounds: Zacharia, Fri/24, Groves and Knight, Sat/25: Ian Mishkin (folk), Sun/26: Ragged But Right (country/bluegrass), Mon/27: Friendship, Tues/28, Dort-Starhack (guitar duo), Wed/29, Yerba Buena Sheiks, Thurs/30: Dean Dillon, Fri/1, 2096 Hayes, 388-3859

Shady Grove: Merl Saunders and Friends (jazz/funk), Fri/24-Sat/25, Donna Turner Trio (rock/blues), 3-6 pm, Sneeze and Friends (rock), 9 pm Sun/26, closed, Mon/27, Thursday Quintet (jazz), Tues/28, Pearl Harbour and the Explosions, HiWay (rock), Wed/29: High Tide (rock), Thurs/30, 1538 Haight, 626-4143

Terrace Room: Abe Battat Trio (pop/top 40), Mon.-Sat., Franke Denke (pop piano), 4-8 pm Tues.-Sat., St. Francis, Powell at Geary, 397-7000

Union Depot: Fine Arts Retrospective (films), 5-7 pm Mon., stand-up comedy 5-7 pm Tues., Eric Thompson, Karen Kaye, 5-7 pm Wed., open mike, noon-2 pm Thurs., Student Union, SFSU, 1600 Holloway, 469-2426

Venetian Room: Keely Smith/Sam Butera and the Chiefs (pop/ballad), Fri/24-Sun/3: closed, Mon/27, The Fairmont, Mason at California, 772-5163

Victorian Lounge: Robert Sissa (pop/ballad), Wed.-Sat., Civic Center Holiday Inn, Market at 8th St., 626-6103

Washington Square Bar & Grill: John Horton Cooper (piano), Fri.-Sat., Mike Lipskin (piano), Sun.: Burt Bales (piano), Mon.-Tues.: Norma Teagarden (piano), Wed.: Dick Regulia and Dorothy Moscowitz (piano/ballad), Thurs., 1707 Powell, 983-8123

Westwood Sun Cafe: Will Guilerman, Fri/24, Dale Barron, afternoon, Keith Fleming, evening Sat/25, Jeff Hoard and Cheryl Zika,

afternoon, Mark Hanson, evening Sun/26, open mike, Tues/28, Dana Hubbard (folk/rock), Wed/29, Donna Turner and Gary Argo (blues), Thurs/30, 4037 Judah, 664-2191

Ye Rose & Thistle: Kid Courage (rock), Fri/24, Bandwagon (rock), Sat/25, Donald Mwana (jazz), Sun/26, Freddie Roulette (blues), Thurs/30, Boots (r&b), Fri/1, 1624 California, 474-6968

EAST BAY

Alpen Glow: Sneezer (rock), Ryde (rock), Fri/24, Vic Trigger (rock), Small Change (rock), Sat/25: closed, Sun/26-Mon/27, audition, Wed/29: Ghost Dance, Thurs/30: David La Flamme, Fri/1, 18564 Mission, Hayward, 273-2310

Bacchanal: Robin Flower with Joan Balter and Nancy Vogl (bluegrass), Sat/25, M.J. Lallo with bassist Mary Burnley and saxophonist Susan Salisbury (cabaret), Wed/29, 1369 Solano, Albany, 827-1314

Barclay Jack's: SF Limited (jazz), Wed.-Sat.: Phases (jazz/rock), Sun.-Mon.: Prelude (jazz), Tues., schedule holds through Nov., 1211 Embarcadero, Oakland, 261-3287

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri.: Cheap Suit Serenaders (country/swing), Sat., Lee Harris Quartet (blues), Sun., Pure Honey (soul/pop), Mon.-Wed.: John Burr Quartet (jazz), Tues.: Belair (jazz), Thurs., 1333 University, Berk., 843-6733

Blind Lemon: New Moon Transduction Sound and Out on the Edge with E. Jeddiah Denman, Thurs/30, 2362 San Pablo, Berk., 848-3644

Freight and Salvage: Larry Hanks (country/ballad), Fri/24, Hurricane Ridgerunners (old time/bluegrass), Sat/25, closed, Sun/26-Mon/27: Peter Berq, Tues/28, Klezmorium (Jewish folk), Wed/29: Bob Webb and Jill King, Thurs/30, Barry Oliver and Howard, Fri/1, 1827 San Pablo, Berk., 548-1761

Harlow's: Ritz (rock/top 40), Tues.-Sat., Crusin' (50s rock), Sun., 39135 Civic Center Dr., Fremont, 796-7922

International Cafe: Space Trash (rock), Fri/24, Vic Trigger (rock), Sat/25: Amsterdam (rock), Sun/26: poetry, Mon/27, Blazer, Tues/28, Neon Kings (rock), Wed/29, Southern Breeze, Thurs/30, 2516 Telegraph, Berk., 841-9070

Iron Horse Saloon: Country-Porn (country/rock), Fri/24, High Tide (rock), Sat/25: audition, Wed/29: Destiny (rock), Thurs/30: Vic Trigger Band (rock), Fri/1, 37501 Niles, Fremont, 791-9812

Keystone Berkeley: The Moonlighters (country/swing), Jordan Playboy (country/rock), Fri/24: Mistress (rock), Pearl Harbour and the Explosions, Sat/25: Stu Blank Band (rock), Honolulu Dogs (rock), Sun/26: Jules Broussard (jazz/rock), Mon/27: closed, Tues/28-Wed/29: tba, Thurs/30: Greg Kihn Band (rock), Fri/1, 2119 University, Berk., 841-9903

La Pena: Pena International (Latin show), Fri/24, Louisiana Playboys (bluegrass/Cajun), Sat/25: African Music and Dance Ensemble, Sun/26: "Dry Wood and Hot Pepper" (film), Mon/27, "Strike" (film), Tues/28, Bay Area South African Coalition benefit with Belvie Rooks, Wed/29: Latin American Update (forum), Thurs/30, 3105 Shattuck, Berk., 849-2568

Larry Blake's: Pure Honey (soul/pop), Fri/24: tba, Sat/25: Marta LaRue Trio (cabaret), Sun/26: Nuance (jazz), Mon/27-Wed/29, Phases (jazz/rock), Thurs/30, 2367 Telegraph, Berk., 848-0886

The Point: Dick Oxtot's Golden Age Jazz Band, Fri.-Sat., with Barbara Rhodes (jazz vocals), Fri., with Barbara Higby (piano and vocals), Sat., 32 Washington, Point Richmond, 323-4295

Rio Theatre: Sun Ra and his Intergalactic Arkestra (jazz), Fri/24, Rick Danko (rock), Gary Bussey and Friends (rock), Paul Butterfield (blues), Sat/25, 140 Parker, Rodeo, 799-0074

Rosebud's: Hurricane Ridgerunners (old time/bluegrass), Fri/24, High Country (bluegrass), Sat/25, Alumbre (Latin/jazz), Thurs/30, 433 First St., Benicia, (707) 745-9988

Warehouse Cafe: The Liars (new wave), Hitmakers (new wave), Fri/1, 5 Canyon Lake, Port Costa, 787-1827

SOUTH BAY

Bodega: Poker Face (rock), Fri/24-Sat/25, Mistress (rock), Tues/28, Ball Taylor Band (folk/rock), Wed/29, Hoo Doo Rhythm Devils (r&b), Thurs/30, Snail (rock), Fri/1, 30 South Central, Campbell, (408) 374-4000

Chuck's Cellar: Larry Hostord (country), Fri/24, County Line Trio (country/pop), Sat/25: Martine Habib, Tues/28, Back in the Saddle (country/bluegrass), Wed/29: Barbary Coasters (pop/ballad), Thurs/30, Tim Hardin (folk/ballad), Fri/1-Sat/2, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: Mistress (rock), Fri/24, Streamliner (rock), Sat/25: Sun/26, High Wire Radio Choir (comedy), Jordan Playboy (country/rock), Mon/27, Trace (rock), Tues/28, Garcia Bros. (rock), Wed/29, Poker Face (rock), Thurs/30-Sat/3: 157 W. El Camino, Sunnyvale, (408) 736-0921

Eulipia Cafe: Mark Nattalin-Ron Thomson Band (blues), Fri/24: Mark Ford Band (rock/blues), Sat/25: closed, Sun/26: Neil Adler, Tues/28: David Ray and Friends, Wed/29, Keystone Quartet (jazz), Thurs/30: Solar Plexus (jazz/rock), Fri/1, 374 First St., San Jose, (408) 293-6818

Fargo's: Stardust (rock/top 40), Fri/24-Sat/25, Starfire (rock/top 40), Sun/26-Tues/28, Shakey Ground (rock), Wed/29, Person to Per-

son (rock/top 40), Thurs/30-Sat/2, 2540 Calitornia, Mountain View, 941-8373

The Hall: Wingfoot, Fri/24-Sat/25: Max's Tribute to Elvis, Tues/28, Mateus (rock), Wed/29, Ivory Tower, Thurs/30: Billy C. Farlow (country/swing), Fri/1-Sat/2, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works Restaurant: Ball Taylor Band (folk/rock), Fri/24, Sun/26: Garden, Sat/25: Back in the Saddle (country/bluegrass), Mon/27, Boarding House Reach (rock), Tues/28, Poker Face (rock), Wed/29, Shagbark Hickory (country/bluegrass), Thurs/30-Fri/1, 3877 El Camino Real, Palo Alto, 493-3433

Jumping Frog Saloon: Rocket (rock/top 40), through Sat/26, Max's Tribute to Elvis, Sun/26-Mon/27: Joy Ride (rock/top 40), Tues/28-Sat/2, 2540 California, Mountain View, 941-4900

Keystone Palo Alto: Hoo Doo Rhythm Devils (r&b), Rick and Ruby (comedy), Fri/24, The Moonlighters (country/swing), Sat/25, Mose Allison (jazz/blues), Barbary Coasters (pop/ballad), Sun/26, Billy C. Farlow (country/swing), Terry Dolan with Greg Douglas, broadcast live over KFAT 94.5 FM, Mon/27, closed, Tues/28-Wed/29, Jules Broussard (jazz/rock), Thurs/30, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Center: Al Molina's Banditos (salsa), Sat/25, Berkeley Arts Company (jazz), Tues/28, 320/2 Cedar, Santa Cruz, (408) 427-2227

Miramar Beach Inn: Stu Blank Band (rock), Fri/24-Sat/25, Garcia Bros. (rock), Sun/26, Piter Holland Band, Mon/27-Tues/28, Boarding House Reach (rock), Wed/29, Paradise (rock), Thurs/30, Mad Bros. (rock), Fri/1-Sat/2, Coast Hwy, Half Moon Bay, 726-9053

Odyssey Room: Person to Person (rock/top 40), through Sat/25: Daddy-O (50s rock), Mon/27, Lady Luck (rock/top 40), Tues/28-Sat/2, 799 E. El Camino Real, Sunnyvale, (408) 245-4448

Shennanigans: Madeline Eastman (jazz), Fri/24-Sat/25, Magnolia Jazz Band (Dixieland), 6-10 pm Sun/26, 78 E. Third Ave., San Mateo, 347-2700

Smoky Mountain Saloon: Cornell Hurd Band (country/swing), Fri/24, Chanter, Sat/25, Tues/28, Daddy-O (50s rock), Sun/26, Poker Face (rock), Mon/27, Crazy in the Shade, Wed/29, Billy C. Farlow (country/swing), Thurs/30, 33 S. Central Ave., Campbell, (408) 866-8288

Wooden Nickel: Skyreck (country/rock), Fri/24-Sat/25, Wed/29, Ball Taylor Band (folk/rock), Mon/27, Crazy in the Shade, Tues/28, Glide (gospel/rock), Thurs/30, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Belvedere: Gitano (pop/ballad), Fri/24: Mike Fugate Quartet (jazz), Sat/25, Davis Ramey Trio (jazz), Sun/26, Mose Allison (jazz/blues), Mon/27, Rob Ramos Trio (jazz), Tues/28, Hellman and Groves (pop/ballad), Wed/29, Jazzbeaux (jazz), Thurs/30, 727 Mendocino, Santa Rosa, (707) 542-1890

The Cabaret: closed, Fri/24, Rick and Ruby (comedy), Hoo Doo Rhythm Devils (r&b), Sat/25: Natasha (blues), Thurs/30, 85 La Plaza, Cotati, (707) 795-7622

The Dock: Julie Kelly and trio (jazz), Fri-Sun., Martin Blinder Trio (jazz/pop), Mon.-Thurs.: Gene Resler (guitar/ballad), Wed., 25 Main, Tiburon, 435-4550

Inn of the Beginning: Bronze Hog (rock), The Perfect Crime (rock), Fri/24-Sat/25, tba, Sun/26-Mon/27: closed, Tues/28, Tasmanian Devils (rock/reggae), Wed/29, Sonny Terry and Brownie McGhee (country/blues), Thurs/30: Larry Hostord (country), The Arrows (rock), Fri/1-Sat/2, Cotati, (707) 796-9955

The Laguna: Sarah Baker Band (jazz/rock), Fri/24: tba, Sat/25, Dana Hubbard (folk/rock), Sun/27: closed, Mon/27, Willia Albright (blues), Tues/28, Willie Kreis, Wed/29, Eddie B. Barlow, Thurs/30, 234 S. Main, Sebastopol, (707) 823-5240

Old Mill Tavern: The L.D. (Rowdy) Armstrong Band (country/rock), Fri/24: Sonny Mann and the Blithedale Blues Band, Sat/25: open mike with Tim Goodman and Michael White, Mon/27, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicolas: Tasmanian Devils (rock/reggae), Fri/24 Terry Haggerty and Friends with Archie Williams, Jr., Sat/25, 1 Rancheria Rd., Nicolas, 662-2012

Sleeping Lady Cafe: Lite on Earth (jazz), Fri/24: Sun Orchestra, Sat/25: Stoned Evening, Sun/27: closed, Mon/27, Willie Albright (blues), Tues/28, Willie Kreis, Wed/29, Eddie B. Barlow, Thurs/30, 234 S. Main, Sebastopol, (707) 823-5240

Slinky's: Marc Dobriner (guitar/ballad), 5:30-9:30 pm Wed.-Sat.: Michael Blakeman and the Mann All Stars (jazz), 10:30 pm Fri.-Sat., 2:30-5:30 pm Sun., Michael Blakeman (jazz piano), 6:30-10:30 pm Mon.: Lyn Hael (harp), 6:30-10:30 pm Tues.-Wed., Jeff Holtman (classical guitar), 6:30-10:30 pm Thurs., 600 Bridgeway, Sausalito, 332-3073

Uncle Charlie's: Fat Chance (rock), Fri/24: Sat/25, jazz jam session, Sun/26: City Limits (top 40/disc), Wed/29: Sequoia, Thurs/30, 5625 Paradise, Corte Madera, 924-9927

Yountville Saloon: Dillon Brown (country/rock), Fri/24-Sat/25, Calvin Ross and Friends (country/blues), Sun/26, Garnet Phillips (country/folk), Wed/29, Hurricane Ridgerunners (bluegrass), Thurs/30, 6480 Washington St., Yountville, (707) 944-2761

"tba" stands for "to be announced."

—Susan Barnes



MUSIC

ROCK/SOUL

O'Jays/The Emotions: perform in concert, Wed/22-Thurs/23 at 8:30 pm, Fri/24 at 8 and 11:30 pm, Sat/25 at 7-30 and 11 pm, Sun/26 at 8 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$8.50, 364-2550 or 982-6550

Pablo Cruise & Mark-Almond: perform in concert, Fri/24, 8 pm, Marin Veteran's Auditorium, Civic Center, San Rafael, \$8.50 \$8.50, 472-3501, Sat/25, 8 pm, Berkeley Community Theatre, Grove at Allston, Berk., \$5.50 \$7.50 at BASS, 845-2308

Rick Danko/Gary Busey/Paul Butlerfield: perform in concert, Fri/24, Coconut Grove, the Boardwalk, Santa Cruz, \$7.50 advance at BASS, \$8.50 day of the show, (408) 423-5590

Ashford & Simpson/Michael Henderson: perform in concert, Sat/25, 7 pm, Paramount Theatre, 21st at Broadway, Oakl., call 465-6400 for ticket information.

City Spark: performs dance music, Sat/25, 9 pm, People's Cultural Center, 721 Valencia, SF, \$2.50 431-9329

Hitmakers/Psychotic Pineapple: perform new wave dance music, Sat/25, 9:30 pm, Ashkenaz, 1317 San Pablo, Berk., \$2.74



CLUBS

Coffee Gallery

1353 Grant 397-3751
Wed... Tom McFarland Blue Band
Thurs... Dave Welhausen & Friends
Fri... Perry Welsh
Sat... Queen Ida
Sun... Human Condition
Mon... Talent Night
Tue... Donna Turner Band



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Sat... Michael Bloomfield
Sun-Mon... Leila (without The Snake) plus Video
Tue... Dave Maloney (of Reilly and Maloney)
Wed... Comedians—Bob Sarletta, Jim Giovanni, & guests
Thurs... Evening with Mark McCollum
Fri... A COMEDY SHOW—CASE featuring: Toad the Mime, Bob Sarletta, Bill Reilly and Lorenzo
Sat... Comedians
Sun... The Phillip Johnson Quartet (jazz)

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MUSIC / THEATER

continued from previous page

Foothill Jazz Band/SJSU Jazz Band: directed by Terry Summa and Dwight Cannon, perform in concert, Tues/28, 8 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$3 general, 948-4444

★ **CofM Jazz Ensemble:** directed by Jacquelyn Bowers, performs in concert, Thurs/30, 8:30 pm, Fine Arts Theatre, College of Marin, Laurel at Sir Francis Drake, Kentfield, 485-9460

Chuck Mangione Quartet: performs in concert, Wed/29-Fri/1, 8:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.50-\$8.50, 364-2550 or 982-6550 (SF)

Billy Taylor Trio: pianist Billy Taylor, drummer Freddie Waits and bassist Victor Gaskin perform in concert, Fri/1, 8 pm, Dinkelspiel Auditorium, Stanford University, \$6, 497-4317

Foothill Fanfare & Jazz Singers: directed by Phil Mattison, perform jazz standards, with the Vocal Jazz Ensemble from the College of Siskiyous, directed by Kirby Shaw, Fri/1, 8 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$3 general, \$1 50 students and seniors, 948-4444

Dumi & the Minanzi Marimbas: see listing under Ethnic

New Vocal & Keyboard Music: see listing for Mary Argenti and Madeline Mueller under Recitals

RECITALS/CHAMBER

Jill Feldman & Mathew Bakulich: perform Italian baroque music for soprano and harpsichord, Fri/24, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general or PAS voucher, \$2 students and seniors, 776-5552

Rene Heredia: presents a flamenco guitar recital, Sat/25, 7:30 pm, Masonic Auditorium, 1111 California, SF, \$9.50, 527-3622

Samuel Goodwin: presents a piano recital of works by Tchaikovsky, including the complete "Children's Album," plus Stravinsky's arrangement of his ballet, "Le Baiser de la Fée," Sat/25, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2 50 students, \$2 seniors, 841-0232

Chameleon Consort: soprano Laurie Johnson, flutist Joseph Bruno, clarinetist William Menkin, cellist Marta Jasberg and pianist Richard Hawkins perform works by J.C. Bach, Beethoven, Saint-Saëns, Ravel, Debussy, Schumann, Frank Martin and Lester Trimble, Sun/26, 2:30 pm, Trinity Methodist Church, Dana at Durant, Berk., \$2, 848-7286

★ **Tamara Robertson:** presents a harpsichord recital of works by Frescobaldi, Sun/26, 3 pm, Gallery 7, M.H. de Young Memorial Museum, Golden Gate Park, near 8th Ave. at Fulton, SF, \$1 general, 50¢ youth ages 12-17, children and seniors free, 558-2887

Boyd Jarrell & Christopher Barge: present a baritone and piano concert of old and new troubadour music, plus art songs by Beethoven and Mahler, Sun/26, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general or PAS voucher, \$2 students and seniors, 776-5552

Dale Herman: presents a harpsichord recital of works by J.S. Bach, Handel, Mozart and Scarlatti, Sun/26, 8 pm, Church of the Advent, 261 Fell, SF, \$3 general or PAS voucher, \$2 50 students and seniors

Paul Hersh: presents the final of seven recitals featuring the complete Beethoven sonatas, program includes the sonatas in D minor, F major, C-sharp minor, E major and C minor, Tues/28, 8:15 pm, SF Conservatory of Music, 1201 Ortega, SF, \$4 general, \$2 students, 564-8086

★ **Mary Argenti & Madeline Mueller:** present a soprano and piano recital of new works by CCSF faculty members, including three songs by Helen Argue, "Rendezvous for Taped Keyboards" by John Bischoff, two songs and a suite for piano by Robert Morton and a song cycle by Gerald Mueller based on texts by Machado, followed by a composition workshop directed by Robert Morton (1 pm), Thurs/30, noon, Choral Room A133, Arts Bldg., City College, 50 Phelan, SF, free, 239-3366

Pina Antonelli: presents a piano recital of works by Brahms, Chopin, Ginastera and Liszt, Thurs/30, 8 pm, Herbst Theatre, Veterans' Memorial Bldg., Van Ness at McAllister, SF, \$6-\$8, 431-1210

Richard Strange: presents a counter-tenor history of song recital in five languages, Fri/1, 8 pm, St. Mark's Episcopal Church, 2300 Bancroft, Berk., \$3 general, \$2 students and seniors

Jean Nandi: presents a harpsichord recital of works by Chambonnières, Rameau and J.S. Bach, Fri/1, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2 50 students, \$2 seniors, 841-0232

Pastime with Good Company: directed by Robert Dawson, presents "Midwinter Music," a concert for Christmas, Chanukah and the longest night, Fri/1, 8:30 pm, First Baptist Church, 3300 Sonoma, Santa Rosa, \$3 general or PAS voucher, seniors and youth under age 15 free, 566-9610

ORCHESTRAL/CHORAL

★ **SF Symphony:** conducted by David Ramadano, presents a community concert of works by Beethoven and Strauss, featuring horn player Stephen Silverman, Fri/24, 8 pm, Marina Middle School, 3500 Fillmore at Bay, SF, free, 861-6240, conducted by Edo de Waart, opens its 67th subscription series, with an all-Stravinsky program, featuring tenor Barry McCauley, plus the SF Symphony Chorus, directed by Louis Magor, Wed/29 and Fri/1-Sat/2 at 8:30 pm, with a matinee Thurs/30 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4-\$14, 431-5400

★ **Early Music Singers/Renaissance Wind Band:** directed by George Houle and

Herbert Myers, presents madrigals by Monteverdi and early baroque work, Tues/28, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812

University Chorus & Oratorio Society: directed by David Stein, performs in concert, Wed/29, 8:15 pm, University Theatre, Cal State, Hayward, \$2 general, \$1 students and seniors, 881-3724

★ **"Messiah" Sing-along:** conducted by Mark Smith, bring a score and participate, with organ accompaniment by Burton Weaver, Fri/1, 8 pm, Old First Church, Van Ness at Sacramento, SF, free, 776-5552

SF Community Orchestra: conducted by Allan Pollack, opens its 1978-79 season with a performance of works by Mozart, Ravel and Dvorak, featuring baritone Allen Shearer, Fri/1, 8:15 pm, Metropolitan Arts Center, 1052 Geary, SF, Sat/2 and Fri/8, 8:15 pm, Epic West, 2640 College, Berk., Sat/9, 8:15 pm, James Lick High, 1220 Noe at Castro, SF, all performances \$2 50 general or PAS voucher, \$2 students, 647-6015

San Jose Symphony & Chorus: conducted by George Cleve, presents an all-Schubert concert, commemorating the 150th anniversary of the composer's death, Fri/1-Sat/2, 8:30 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$5-\$8, (408) 298-2300

★ **C of M Chamber Singers:** conducted by Martin Frick, perform in concert, Fri/1-Sat/2, 8:30 pm, Choral Hall, Fine Arts Bldg., College of Marin, Laurel at Sir Francis Drake, Kentfield, free, 485-9385

SF Opera: concludes its 1978 season with performances of Beethoven's "Fidelio," in German, featuring Gwyneth Jones, Spas Wenkoff, Seigmund Nimsger, Jerome Pruett and Marius Rintzler, conducted by Gunther Wich and staged by Federico Mirdita, (Fri/24), Puccini's "Tosca," in Italian, featuring Magda Olivero, Yuri Mazurok and Federico Davia, staged by Nicholas Joel in Jean Pierre Ponnelle settings (Sat/25), plus a new production of Puccini's "La Bohème," in Italian, featuring Illeana Cotrubas, Pamela South, Giacomo Aragall, Brent Ellis, Dale Duesing, Samuel Ramey and Federico Davia, conducted by Silvio Varviso and staged and designed by Jean Pierre Ponnelle (special family-priced matinee Sat/25 at 1:30 pm, and regular matinee Sun/26 at 2 pm), evening performances at 8 pm, War Memorial Opera House, Van Ness at Grove, SF, \$7.25-\$28 Fri-Sat, \$6.75-\$26 otherwise, 431-1210

Bel Canto Opera Singers: present two one-act comic operas, Pasatieri's "Signor Deluso" and Benjamin's "Prima Dona," in English, directed by Robert Pettifit and staged by Judith Dresch, Fri/24-Sat/25 at 8:30 pm, with a matinee Sun/26 at 3 pm, Manhattan Playhouse, Manhattan at West Bayshore, Palo Alto, \$4.75 general, \$4 seniors, \$3 50 students, 322-4589

Canadian Opera Company: presents Mozart's comic opera, "The Marriage of Figaro," in English, directed by Lotfi Mansouri and accompanied by the Canadian Opera Orchestra, Thurs/30, 8 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$7.50-\$8.50, 472-3500; Fri/1-Sat/2, 8 pm, Zellerbach Auditorium, UC Berk., \$6-\$8 general, \$4 50-\$6 50 students, 642-9988

City Opera of SF: presents an "Evening of Chamber Works," including Menotti's one-act opera, "The Telephone," Mozart's "Jubilate" and Brahms's "Four Serious Songs," with soprano Diane Gilfeather and baritone Wayne Kuhaupt, directed by pianist Paul Perry, Fri/1-Sat/2, 8:30 pm, Red Branch Hall Theatre, 1133 Mission, SF, \$4, 626-9169

NOTES
Dalcroze Workshop: noted experts Frances Webber Aronoff and Maria Sanchez direct a three-day workshop for teachers and students of music and movement in the inter-connection between active body movement and improvisation, Fri/24 (7:30-10:30 pm) and Sat/25-Sun/26 (9 am-3 pm), SF Conservatory of Music, 1201 Ortega, SF, 564-8086 (May Kuika)

India Performing Arts Tour: the Center for World Music offer a three-week tour to London and India, including performances, master classes and sightseeing, Dec. 16-Jan. 6, reservation deadline Sat/25, \$1195, call 848-8989 for details

★ **Jazz Clinic:** pianist Don Haas presents the final of three workshops, covering the jazz rhythm section and its role in a band, Tues/28, 1 pm, Band Room A-41, Foothill College, 12345 El Monte Rd., Los Altos Hills, free, 948-8590

Rhapsodic Poetry Lecture: Bay Area rhapsodist-poets Manuel Nielo, Richard Marriott, Antoinette Marcus and Bernice Robert demonstrate the transformation of poetry's written imagery to sound, in the "Speaking of Music" lecture series, Thurs/30, 8 pm, Exploratorium, Bay at Lyon, SF, \$2, 563-7337

New Music Space: Fort Mason announces the availability of Marina Music Hall for unamplified musical performances, room seats 100 persons and features redwood panelling and a small lighting system, Fort Mason Bldg. 314 Laguna at Marina, SF, for rates call 441-5705 (Misha Berson)

★ **Improvisation Workshop:** Jill Burton and Ted Doras conduct a workshop for musicians of all ages and abilities, every Wed. 8 pm, Pangaea, 517 Cortland, SF, free, 285-3331

Middle Eastern Rhythm Class: Vince Delgado instructs students in doumbek, Ingei cymbals, tambourine and other Middle Eastern percussion instruments, with instruction in accompaniment on kanoon by Mimi Delgado, Tues. 6 pm, Kattoura's Dance Studio, 678 Petaluma, Sebastopol, Wed. 8 pm, Oriki Academy, 1458 Haight, SF, Thurs. 6 pm, Noe Valley Ministry, 1021 Sanchez at 23rd St., SF, call 456-9097 for details

Metropolitan Opera Auditions: the SF Office of the Metropolitan Opera National Council announces district level preliminary auditions for Jan. 19-20, with final auditions to be held Jan. 21, application deadline Dec. 29 for

an application write to Dr. John C. Tegnell, Metropolitan Opera Auditions, Department of Music, SFSU, 1600 Holloway, SF 94132 or call 469-1431 or 469-1850

Songwriter International Contest: first annual, offers cash prizes to amateurs and professionals in the categories of pop, rock, rhythm & blues, country and spiritual music, entry deadline Dec. 10, \$11.45 for one tune and \$4.50 for each additional category, to receive entry blank write P.O. Box 5500, Las Vegas, Nev. 89102

★ Indicates general admission of \$1 or less
—Susan Barnes

THEATER

PREVIEWS

"The Man Who Turned Into a Stick": Berkeley Stage Co. presents the American premiere of three related one-act plays, "The Suitcase," "The Cliff of Time" and "The Man Who Turned Into a Stick," by the author of the acclaimed film and novel, "Woman in the Dunes," Japanese writer Kobo Abe. The humorous trilogy is based in Noh drama and the absurdism of existentialism, directed by Robert Goldsby. The production opens Thurs/7 and plays Thurs.-Sun. 8 pm, through Jan. 14, with preview performances Thurs/30-Sun/3, 8 pm (\$2.50), 1111 Addison, Berk., \$4-\$5 general, \$1 discount for students, seniors and the unemployed, 548-4728

"Two O'Clock Feeding": Magic Theatre presents Madeline Puccini's drama about an educated young woman's inability to deal with her 6-month-old child and the indifference of her pediatrician husband to the problem, directed by Suresa Dundes, production opens Thurs/7 and plays Thurs.-Sun. 8:30 pm, through Jan. 14, with previews scheduled Wed/29-Sat/2, 8:30 pm, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors or PAS voucher, 441-8001

OPENINGS

"Where Has Tommy Flowers Gone?": The newly formed Pacific Repertory Theatre presents its first production, Terrence McNally's (author of "The Ritz") satire about 30-year-old Tommy Flowers, a revolutionary and romantic searching for love, directed by Michael Kier, production opens Fri/1 and plays Thurs.-Sun. 8:30 pm, in an open-ended engagement, with preview performances Wed/29-Thurs/30, 8:30 pm, Savoy Tivoli, 1438 Grant, SF, \$5, 641-8664 or 648-9186

"Glacier": the Women's Performance Connection sponsors a theaterpiece about three women's attempt to save a forest, written and directed by Nina Wise, with performers Grace Ferguson, Suzanne Landucci, Margaret Lutz, Deborah Boucher and artist Lauren Elder, production opens Fri/1 and plays Fri.-Sat., 8:30 pm, through Dec. 16 plus Jan. 5-6, Gumption Theatre, 1563 Page, SF, Fri.-Sat., 8:30 pm, Jan. 19-Feb. 3, Epic West, 2640 College, Berk., \$3.50 donation or PAS voucher, 527-5693

Evening of One-Acts: presented by the new company, Earnest Players. The three plays, written by Bay Area writers, include Daniel Curzon's "Your Town," Ray P. Comeau's "King of the Mountain" and "A Cup of Tea," production plays Thurs/30-Sat/3, Wed/6-Thurs/7, Sat/9-Sun/10 and Thurs/14-Sun/17, 8:30 pm, New College of California Auditorium, 777 Valencia, SF, \$3.50 general, \$2.50 students, 431-5557 or 648-3653

"Dracula, The Vampire King": Michael Ansara (Cochise in the old "Broken Arrow" television western) and Werner Klemperer (Col. Klink of "Hogan's Heroes") star in Anthony Scully's version of the classic vampire melodrama, directed by Ezra Stone (radio's Henry Aldrich), production opens Tues/28 and plays Tues.-Fri., 8 pm, Sat., 2 and 8 pm, plus Sun., 2 and 7:30 pm, through Dec. 16, previews Thurs/23-Sun/26, 8 pm, plus Fri/24-Sat/25, 2 pm (\$12-\$14), Palace of Fine Arts Theatre, Lincoln Park, Clement at 34th Ave., SF, \$14-\$15, 421-1000

Blake Street Hawkeyes: open a series of performances of new works, "Triggers" and John O'Keefe's dramatic composition for four voices, "The Sunshine's a Glorious Bird," Sat/25-Sun/26, Fri/1-Sat/2, Fri/15 and Sun/17, 8:30 pm, as part of the series, Robert Ernst performs a solo act, Fri/8-Sat/9, 8:30 pm, 2019 Blake, Berk., \$2.50 or PAS voucher

Old Favorites: the One Act Theater Company of SF presents a special program of three hits from the company's last season, Tennessee Williams's "27 Wagons Full of Cotton," Lanford Wilson's "Ludlow Fair" and Lady Gregory's "The Rising of the Moon," directed by Peter Tripp and J.O. Trow, productions open Fri/24 and play Thurs.-Sat., 8:30 pm and Sun. 7:30 pm through Dec. 23 with previews Tues/21-Thurs/23, 8:30 pm, Showcase Theatre, 400 Mason, SF, \$4.50-\$5.50, discounts for seniors, students and unemployed, 421-6162

ONGOING PRODUCTIONS

"Uncommon Women & Others": Magic Theatre opens its 1978-79 season with Wendy Wasserstein's comic-satire about the reunion of a group of women graduates from Mt. Holyoke College, which focuses on the preter-

THEATER

sions and mores of upper-middle-class youth, production plays Thurs-Sun, 8:30 pm through Dec 11 (a special Monday performance), Fort Mason Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors or PAS voucher, 441-8001

"The Grand Tour": Joe Grey stars in the new Jerry Herman/Michael Stewart/Mark Bramble musical, directed by Gerlad Freedman, the production plays a limited engagement prior to its Broadway opening, performances continue Tues-Sat, 8:30 pm, Sun., 7 pm, with matinees Wed and Sat, 2:30 pm, through Dec 16, Curran Theatre, 445 Geary, SF, \$9-\$18, 673-4400

"The Circle": American Conservatory Theatre presents W Somerset Maugham's drawing-room comedy about the return of a scandalous aristocrat to her family, this production is a revival from last season, playing in repertory Mon-Thurs, 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), through Dec 20, Geary Theatre, 445 Geary, SF, call 673-6400 for performance dates.

"The Skin of Our Teeth": Berkeley Repertory Theatre presents the opening production of its 1978-79 season (and last in the old theater on College Avenue), Thornton Wilder's fantasy-comedy about the Antrobus family's voyage through the ice age to the end of a great war (the satire won the Pulitzer Prize), directed by Michael W. Leibert, production plays Tues-Sat, 8 pm, Sun., 2 and 7 pm, through Jan 7, 2980 College, Berk., \$5-\$8, 845-4700

"The Hunter": SF Actors Ensemble presents Murray Mednick's parable about power and the American ethic of sex and violence, directed by Edward Weingold, production plays Fri-Sat, 8 pm (\$4), Sun., 3 pm (\$3), through Dec 17, 2940 16th St., SF, \$2 students and seniors or PAS voucher, 861-9015

"Calling for Help": SF Performance Col-

lective presents German playwright Peter Handke's contemporary work about ways of calling for help without ever saying the word "help," directed by Ron Kantor, performances continue Fri/24-Sat/25, 10 pm, Ancient Currents Gallery, 2205A Pine, SF, \$2; performances conclude Fri/1-Sat/2, 8:30 pm, Fort Mason Center, Laguna at Marina, SF, \$2-\$5, 564-5752

"The Diary of Anne Frank": drama students present the Frances Goodrich/Albert Hackett adaptation of the diary of a 13-year-old Jewish girl, written while in hiding from the Nazis in Holland, directed by Harvey Sussner, production continues Nov 24-26, 29 and 30, plus Dec 1-3, 6-10, 13-16, 8 pm, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$3-\$5 general, \$2-\$5 students, 485-9385

"Hollywood Mirrors": Asian American Theatre Workshop presents its first musical and dance production, a spoof of Asian stereotypes, written and directed by Momoko Iko, the play continues Fri-Sat, 8:30 pm and Sun., 7:30 pm, through Dec 23, 4344 California, SF, \$3 general or PAS voucher, 752-8324

"I Am Dat I Am": A Black Box Theatre Inc. presents a new play which incorporates the work of black poets woven together with jazz, calypso, blues, reggae and gospel to show the experiences of the descendants of American and Jamaican slaves, directed by Emmy Award-winning producer, Theresa George, production plays Fri-Sat, 8:30 pm, through Dec 2 (except Dec 1), Epic West Theatre, 2640 College, Berk., \$4 general, \$3-\$5 students, 846-1010

"The Hypochondriacs": Julian Theatre presents the U.S. premiere of West German playwright Botho Strauss's first play, a melodramatic mystery about love and murder, directed by Richard Reinke, production plays Thurs-Sun, 8 pm (except Thurs/23) through Dec 10, 953 DeHaro, SF, \$3-\$4.50 or PAS vouchers, 647-8098

"George Washington Slept Here": The Masquers present the Kaufman/Hart comedy

about a man's dream and the problems in making it come true, directed by Jo Camp, production plays Fri-Sat, 8:30 pm, through Dec 16, Masquer's Playhouse, 105 Park Place, Point Richmond, \$3, 233-1853

"Lovers and Other Strangers": Presidio Players present the Renee Taylor/Joseph Bologna production of five adult comedies dealing with love and sex, the production plays Fri-Sat, 8 pm, plus Sun., 5:30 pm (this is a dinner performance), through Dec 2, Presidio Playhouse, Presidio of SF, \$2 performance only, \$8-\$75 general with dinner, \$5-\$75 children with dinner, \$1 discount for military, 561-3992

"American Buffalo": The Buffalo Project presents the Bay Area premiere of David Mamet's Obie Award-winning tragicomedy about three crooks' plot to steal a coin collection, directed by Jonathan Sutz, production plays Fri-Sun., 8:30 pm, through Dec 17, Marina Theatre, Fort Mason Center, Laguna at Marina, SF, \$3-\$5 or PAS voucher, 431-5700

Garage Theatre Double Bill: Frank & Tony's Garage Theatre Company presents August Strindberg's "The Ghost Sonata" and Arthur Kopit's "Chamber Music," both concerned with troubled minds and the agony of living in deceit, production plays Fri-Sat, 8 pm, Sun., 7:30 pm, through Dec 3, Goodman Bldg, 1115 Geary, SF, \$3-\$5 or PAS voucher, 751-0409

"The Maids": The Above Board Theater presents Jean Genet's drama about the psychology of power between two maids and their mistress in a struggle for freedom through strength, directed by Robert Kippur, production plays Fri-Sat, 8:30 pm and Sun., 7:30 pm, through Dec 10, 14 Otis, SF, \$3-\$5, 751-2169

Three Chekhov Farces: California Actors Theatre presents Anton Chekhov's "Marriage Proposal," "The Boor" and "The Harmfulness of Smoking Tobacco," directed by Israel Hicks, production plays Tues-Fri, 8 pm, Sat., 2, 5 and 8:30 pm, Sun. at 7 pm, through Dec 3, Old Town Theatre, 50 University, Los Gatos, \$4-\$5

\$9-\$75 general, student rush (live minutes before showtime) \$3-\$5, (408) 354-6057

"Eden": Black Repertory Group opens its 1978-79 season with the West Coast premiere of Steve Carter's drama about the confrontation between a West Indian family and an American black, during the Marcus Garvey movement in the Twenties, production plays Thurs-Sat, 8:15 pm, through Dec 16, 1719 Alcatraz, Berk., \$3-\$5 general, \$2 students, 99¢ seniors, 547-9412

"The Island": Oakland Ensemble Theatre opens its 1978-79 season with the Athol Fugard/John Kani/Winston Ntshona play set in a South African prison and dealing with the love and trust two cellmates develop for one another, directed by Anne Bowen. Written by the same team that wrote "Sizwe Bansi is Dead," the play features the two stars of "Sizwe," Carl Lumbly and Danny Glover. The production plays Thurs-Sat, 8:30 pm, Sun 5:30 pm, through Dec 17 (except Nov 30, Dec. 1-3), 660 13th St., Oakl., \$3-\$5-\$5, 832-8030

"Solo": Ruth Zaporah, Action Theater, performs spontaneous physical theater, Fri-Sat, 8:30 pm, through Dec 9, Skylight Studio, 2525 8th St., Berk., \$2-\$5 or PAS voucher, 525-6978

"The Girl Room": Newly formed Solo Flight Productions presents its season opener, the world premiere of Bay Area writer Paula Cizmar's theater piece for three women and one puppet, about a divided personality struggling to integrate its various emotions, production plays Thurs-Sun, 8 pm, through Dec 2, Theatre Metamorphose, 2525 8th St., Berk., call 355-9048 for ticket information.

"Ah, Wilderness": American Conservatory Theatre presents Eugene O'Neill's only full-length comedy, about a boy's coming of age and small-town family life in turn-of-the-century New England, directed by Allen Fletcher, production plays in repertory Mon-Thurs., 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through Feb 9, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

through Feb 24, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"The Sound of Music": Civic Light Opera presents the well-known Rodgers & Hammerstein musical, with book by Howard Lindsay and Russel Crouse, about the musical von Trapp family in WWII Austria, starring Florence Henderson and Edward Mulhare, directed by Michael Kidd, production plays Mon-Thurs., 8:30 pm, plus Sun., 7 pm (\$8-\$15), Fri-Sat, 8:30 pm (\$9-\$15-\$15), with matinees Wed and Sat, 2:30 pm (\$7-\$11-\$15), through Dec 2, Orpheum Theatre, 8th St. at Market, SF, 552-4002

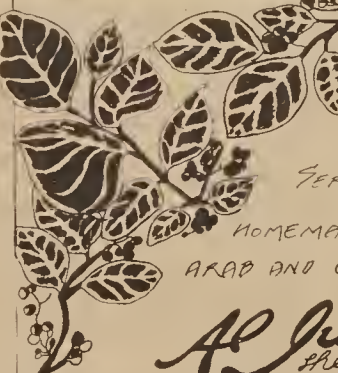
"24th Hour Cafe": the unusual and innovative Snake Theater presents its latest production, about a cafe waitress's attempt to escape the desert heat, production plays Thurs-Sun., 8:30 pm, through Dec 17, 145 Leavenworth, SF, \$4, 332-6848

"The Good Soldier Schweik": which was playing at the Eureka Theatre, moves to the Intersection Theatre for a limited engagement. The Brecht/Piscator/Grosz adaptation of Jaroslav Hasek's novel about a servile, unquestioning soldier, directed by Dennis Moyer, plays Thurs-Sat, 8:30 pm, through Dec 2, 756 Union, SF, \$4-\$5 general, \$3-\$5 seniors and students, \$2-\$5 discount with PAS voucher, 552-5132

"A Month in the Country": American Conservatory Theatre presents Ivan Turgenev's Russian classic about a writer who must watch helplessly as his wife falls in love with his son's tutor, production plays in repertory Mon-Thurs., 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm, (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through Feb 9, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"The Winter's Tale": American Conservatory Theatre opens its 13th season with Shakespeare's romantic comedy with a dark side, characteristic of his last plays, directed by ACT gener-

continued next page



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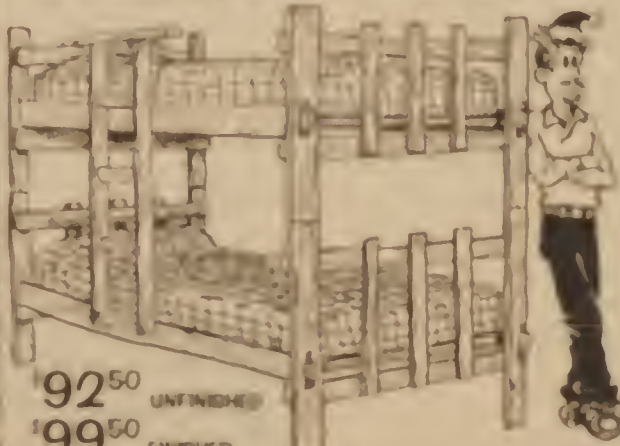
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THEATER

RICK FOSTER

"THE HUNTER": AN ACTORS' PLAY ABOUT SEX AND VIOLENCE

THE HUNTER by Murray Mednick. Directed by Edward Weingold at the San Francisco Actors Ensemble, 2940 16th St., SF, Fri.-Sat. at 8 pm and Sun. at 3 pm thru Dec. 17.

The new play at the San Francisco Actors Ensemble is the West Coast premiere of *The Hunter*, by Murray Mednick. You may remember his *Are You Lookin'?*, which was a hit at the Magic Theatre last season.

The Hunter, an earlier work, is a good example of an actors' play. The roles are substantial enough to give performers something to work with, yet mysterious enough to require lots of acting imagination. There are only four in the cast, and each character is presented with challenging but not insuperable problems to solve.

The most satisfying thing in the current production is the solid individual work done by the four performers, Patrick Monk, Terrance McDermott, Lewis Brown and Rita Yovino, and the fine sense of ensemble that director Edward Weingold gets from his cast.

The show begins with Lee and Harry lying on cots in the woods at night. They have come here to cure Lee of a debilitating infatuation but are soon disturbed by the menacing Hunter who has just shot a hawk that was itself hunting in the night. This hunter has a photographic memory of the American Civil War and an intense aversion to the idea of sexual congress. He menaces Lee and Harry, but at the end of the first act they overpower him by barking out military orders



Terrance McDermott and Rita Yovino, as Harry and Marianne, in the San Francisco Actors Ensemble production of "The Hunter."

which he obeys. They nail him to a convenient tree.

In the second act the tree gives sudden birth to Marianne, a desert cowlady with the kind of pretty face that sold a hundred million Lucky Strikes back in the Forties. Lee and Harry relieve her of her revolver, but her sexuality proves a more potent weapon. She precipitates a crisis between the two men by choosing Lee as the one to help her "get

off." The ensuing act of copulation is also lethal to the Hunter, who is not suffering greatly from mere impalement. In the final act the two men hold each other at gunpoint.

It's an unfortunate fact that many actors' plays are less satisfying to the audience. Those on stage may be having a whale of a meaningful time while we out in the seats register mostly confusion. *The Hunter* is not an ex-

treme example of this kind of hermeticism. It is abundantly clear that erotic obsession and violent death are the two major terms of its equation. But this viewer at least was unable to grasp the playwright's solution to his equation and so the play seemed less than the sum of its parts.

Some of my confusion can be traced to specific and easily remedied problems with the script and production. For example, the Hunter's "automatic shotgun," to which quasi-mystical powers are attributed by the text, was represented on stage by a beat-up 20-gauge single shot. I spent quite a few frustrating minutes trying to decide whether this discrepancy was making some point.

But the heart of my confusion lay in my inability to understand what death could mean for Lee and Harry. In a play where witnessing fornication is more injurious than crucifixion, I kept thinking, "If Lee and Harry do shoot each other, what's to make me believe they are really hurt?" Someone else may find the play's skeleton key. I had to content myself with an interesting but not fully satisfying evening of theater.

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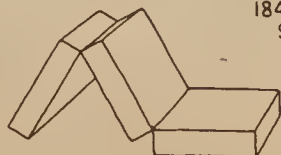
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THEATER

continued from page 28

anonymous Miracle Cycles of Chester, Coventry, Norwich, N. Town, York and Wakefield, from the 14-16th centuries, previews scheduled Thurs/30-Sat/2, 8 pm, plus a matinee Sat/2, 2 pm, the production is available for touring through Dec. and Jan., arriving back at the University Theatre for its regular run, Jan. 26-27 and Feb. 1-3, 8 pm, Zellerbach Playhouse, UC Berk. call 642-9988 for tickets.

"Oliver!": drama students present the musical version of Dickens's "The Adventures of Oliver Twist," directed by Jack Cook, with Geolrey Lardner as Fagin, production plays Fri/30-Sun/2 and Fri/8-Sat/9, 8 pm, plus Sun/10, 2 pm, McKenna Theatre, SFSU, 1600 Holloway, SF, \$4.50 general, \$3.50 students, 469-1072.

"Robesonian I": Peralia College and Laney College celebrate artist-actor-athlete Paul Robeson's 80th birthday with a lecture by historian Sterling Luckey on "The Impact of Paul Robeson in the Caribbean," and highlights of Robeson's many careers, Tues/28, 7:30 pm, Laney College Theater, 9th St. at Fallon, Oakland, free, 835-5250.

"Medal of Honor Rag": Concord Community Arts and Education present the Julian Theatre's production of Tom Cole's drama about a black Vietnam veteran who won the Congressional Medal of Honor but gets involved in crime when back in the States, Fri/24-Sat/25, 8 pm, Willos Theatre, 1975 Diamond, Concord, \$4 advance, \$5 at the door, discounts for seniors, handicapped and military, 798-6525.

"Ghost Out of Print": Frank & Tony's Theatre Company presents a performance piece about the schism between impulse and action, death and personal ghosts, based on original and adapted material, directed by Sandra Fox, production opens Fri/24 and plays Fri-Sun, 8:30 pm, through Dec. 3, Intersection Theatre, 756 Union, SF, \$2.50 or PAS vouchers, 397-6061.

"Weavings": Judith Binder and Nina Serrano have woven together the stories of two women, Tamara, a Jewish secretary living under Nazi rule in Germany, and Dolores, a Chilean hospital worker under the military junta, both women work

in the underground to overthrow their oppressors, the play is based on interviews with real women in the Bay Area who lived through these events, the production of Community Theatre Arts Workshop plays Fri/1, 8 pm, Mission Cultural Center, 2868 Mission, SF, \$3 donation, 433-6698.

Full Circle: SF Actors Become Writers: is a new forum sponsored by the Western Addition Cultural Center to present full productions of new plays by new playwrights "Dialogue for Ladies," by actress-author-director Laila plays Thurs/23, 9 pm, Fri/24-Sat/25, 8:30 pm, Billy Hutton's "Love Life's Hangover," Thurs/30-Sat/2, 8:30 pm, an exhibit of local black theater is presented in conjunction with the plays, Buriel Clay II Memorial Theatre, 762 Fulton, SF, call 921-7976 for ticket information.

CHILDREN'S PRODUCTIONS

Paper Bag Players: the very original children's theater group was founded 20 years ago by Judith Marlin, who still writes, directs and designs the troupe's shows, which concentrate on urban and contemporary settings, the Obie Award-winning company will present "Mama's Gotta Job," a child's-eye view of a working mother, Sat/25, 1 and 3 pm, Zellerbach Auditorium, UC Berk., \$3.75-\$5.50 general, \$2.50-\$4 students, 642-9988.

"Hansel & Gretel": California Young People's Theatre presents Gayle Cornelison's version of the old fairytale, directed by David Sankner, Sat/25-Sun/26 and Sat/2-Sun/3, 1 and 3 pm, Willos Theatre, 1975 Diamond Blvd. Concord, \$1.50, 671-3067.

"Jack and the Beanstalk": California Actors Theatre opens its second season of children's plays with William Glenon's adaptation of the classic fairytale, Sat/25, Sat/2-Sun/3, 1:30 pm, Old Town Theatre, 50 University, Los Gatos, call (408) 354-6057 for ticket information.

"Persephone": a new rod-puppet show by Lewis Mahimann, adapted from the Greek myth, production plays Sat-Sun, plus school holidays, 11 am, 2 and 4 pm, Storybook Theatre, Lakeside Park, Lakeside Blvd., Oakland, admission to the park \$1 general, 75¢ children, 273-3091.

COMEDY/CABARET/MIME

Antique Restaurant Comedy: Kevin Pollak performs stand-up comedy, Fri/24, 2608 S. El Camino Real, San Mateo, 574-9144. Pollak performs with Chuck McCabe, Sat/25, 50 University Old Town, Los Gatos, (408) 354-1122. Call for times and cover charges.

Fran Peavey: performs stand-up comedy at Artemis Society, Sat/25, 9 and 10:15 pm, 1199 Valencia, SF, \$2, 647-4144.

M.J. Lallo: the poet-comedian-songwriter performs a "whole woman" show with Mary Burnley on bass, Susan Salisbury on sax (and Lallo herself on piano), Wed/29, 8 pm, Bacchanal, Old Town, Los Gatos, (408) 354-1122. Call for times and cover charges.

Bay Area Comedy: performed by a variety of stand-up comedians, Tues., 5-7 pm, Thurs/30, noon-2 pm is amateur hour for musicians, comedians and magicians, SFSU Student Union Depot, 1650 Holloway, SF, free, 469-2426.

Les Nickelottes: the women's comedy troupe presents its new and continuing series, "Spaced Out: An Intergalactic Kelp Fantasy," through Dec. 30, Goodman Bldg., 1115 Geary, SF, \$2 or PAS voucher, 221-7709.

Outrageous Beauty Contest: due to the success of the recent outrageous beauty contest at the Mabuhay Gardens, the tasteless and bizarre show will run every Friday at 7 pm, 443 Broadway, SF, call 956-3315 for ticket information.

Avant-Garde Comix: perform stand-up comedy with experimental jazz performers, featuring T. Barriger and the Mabuhay Gardens Orchestra, Wed., 8:30 pm, Mabuhay Gardens, 443 Broadway, SF, call 956-3315 for ticket information.

Comedy Awareness Sensitivity Haven: John Cantu hosts a "seminar for laughter of other people," featuring scheduled performers and drop-in guests, open mike and informal discussion, in the comedy basement, Thurs-Sat, 9 pm, below the Boarding House, 960 Bush, SF, free, call 441-4333 for more details.

Flash Family: presents an improvisational show of theater and comedy from audience suggestion.

DANCE

JANICE ROSS

MARGARET JENKINS: SEEING WITH THE MIND AS WELL AS THE EYES

her foot shifting in place, seem to be excerpted from literal, formerly meaningful gestures. In the same way the spoken fragments seem fractions of what was once intelligible conversation.

Aside from its visual concision, one reason "No One" is so taxing to watch is that the seemingly autobiographical sentences the performers speak ("I did everything I could think to do," "I always have the tendency to try and be somewhere else") add a personal dimension that is confusing given the usual performing anonymity of the dancers.

As "No One" progresses, one recognizes snatches of activity, poses and jumping patterns that echo earlier sections. Margaret Jenkins's solo (Song #14) is like a whispered refrain of Weaver's hand clapping and Virginia Matthews's silent shout begun in Song #10.

Certain of these gestures spill over into the other new Jenkins-Palmer-Woodall collaboration, "Red Yellow Blue." Jenkins acknowledges being influenced by the painter Jasper Johns, and indeed several elements in "Red Yellow Blue" (not the least of

which is the title) refer to his bold encaustic and collage abstractions.

Johns's use of numbers in his canvases as dissociative patterns recalls Palmer's numbered phrases in "No One." Just as Johns's painted numbers begin repeating once they reach nine, a new voice begins reciting every 15th phrase in "No One."

In "Red Yellow Blue" the dancers' actions and costumes are not as layered as they are in "No One." The creamy beige or blue satin pants, jackets and vests in the first dance give way to stripped-down black shirts and white pants in the second. John Woodall's set (like his wife's costumes) also does double duty in both dances. His paint-slashed panels in "No One" are stacked one atop the other in "Red Yellow Blue" to create a ceiling-high white helix.

Jenkins's choreography in this second piece seems more intentionally humorous than in the first. Midway through "Red Yellow Blue," Virginia Matthews and Lonna Wilkinson, two of the company's most serious-looking dancers, explode in a contest of funny faces as they continue dancing impassively with the rest of

THEATER / DANCE

gestions, Thurs. at 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 421-0221

★ **SF Funnies:** a group of stand-up comedians perform singly Sun-Mon, 9 pm-2 am, plus open mike Tues., 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846

★ **Spaghetti Jam:** performs improvisational comedy skits, Fri-Sat, 9 pm, plus a free "midnight show" at 11:30 pm. Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 626-8696

★ **Country Road Comedy:** every Sun, 8 pm, an evening of stand-up comedy etc. Country Road, 736 Irving, SF, free, 665-6551

★ **S.O.S.:** the improvisational comedy group performs comic skits based on the audience's suggestions, Sat., Mustard Seed Cafe, 432 Mason, SF, 397-5962, Sun. Holy City Zoo, 408 Clement, SF, 752-2846, Mon. Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044 call clubs for times and prices

★ **Stand-Up Comedians:** perform at the Other Cafe, Wed. and selected Fri., 9:30 pm, 100 Carl, SF, call 681-0748 for cover charges

★ **Music and Comedy:** stand-up comedy and music, Fri-Sat, 9 and 11 pm, coffee, tea and pastries available, Mustard Seed Coffee House, 432 Mason, SF, \$1, 397-5962

★ **Magic '79:** with guest magician and a new magic revue with Bobby Clark, Rick Mang, Sandy Mulholland, mentalist Jean and Palmer, Wed-Thurs., 8:30 and 10:30 pm, Fri-Sat, 10 pm and midnight, plus Sun., 3:30 and 7:30 pm (\$6) with free close-up magic before and after the show, Phoenix Theatre of Magic, 430 Broadway, SF, 387-3700

★ **The Punch Line:** SF's first all-comedy nightclub featuring different stand-up comedy acts each week, Wed-Sun., 9 pm, with additional shows Fri-Sat., 11 pm, open mike performances follow the 9 pm show on Sun. This week's line-up includes Pappas and Diederich and Gallagher, Wed/22-Sat/25, 444-A Battery, SF, \$3, 397-4336

★ **"A Kurt Weill Cabaret":** Neptune Productions presents live singers and two musicians

in a Thirties-style German cabaret setting, performing the earlier songs of Weill, Tues., 8 pm, through Dec., Chez Jacques, 1390 California, SF, \$3.50, 775-7574

★ **"Jacques Brel is Alive and Well and Living in Paris":** features Ruth Hastings, Sun-Mon. at 8 pm, Chez Jacques, 1390 California, SF, \$5, 775-7574

★ **"The Boyfriend":** A cabaret production of the Twenties flapper musical comedy, production continues Wed-Sun., 8 pm, through Nov. 30, Chez Jacques, 1390 California, SF, \$4.50, 775-7574

D

DANCE

NOTES

★ **Elegant Celebration of Christmas:** third annual fund-raising event for American Conservatory Theater features original table designs by local and national celebrities, Christmas trees by lampus decorators, plus tours of the 100 designer showrooms of the Galleria, a designer showcase, gala invitational preview party opens the display, Wed/29, with showrooms open to the public daily 10 am-4 pm afterwards, 101 Kansas, SF, \$6 general, \$3 seniors and children under 12 years, 771-3880

★ **Mime Radio:** announces auditions for "A Coyote on the Stairs," for two men, aged 20-30 years and one man or woman, aged 30 years, tech workers are also encouraged to attend, Sat/25, 1-3 pm, Studio Eremos, 401 Alabama, SF, 771-4576

★ **OET Auditions:** Oakland Ensemble Theatre needs actors and actresses for "Day of Absence" and "In Splendid Error" prepare two contrasting pieces not longer than five minutes, Fri/24-Sat/25, 6:00-11:30 St. Oakl., call 832-8030 for audition appointments

★ **Playreading Group:** meets every Thurs. 3 pm to read Lorraine Hansberry's "A Raisin in the Sun," East Bay Center for the Performing Arts, 1111 St. at MacDonald, Richmond, free, 234-5624

★ indicates general admission of \$1 or less.

— Susan Shepard

★ **Palo Alto Dance Theater:** under the direction of Richard Gibson of Pacific Dance Center, gives its premiere performance, featuring choreography by Gibson, Nurit Cohen, Gene Marinaccio (danced by Thatcher Clarke) and John Pasqualetti, Fri/24-Sat/25, 8 pm, Spangenberg Theater, 780 Arasadero, Palo Alto, \$4.50 general, \$3 students, 323-2623

★ **Les Ballets Trockadero de Monte Carlo:** the all-male satire ballet company takes on and takes off such ballet greats as Martha Graham, Ivanov, Fokine, Balanchine and Robbins and "any ballet recital anyone every suffered through" as they perform a three-night concert series, Fri/24 features "Le Lac de Cygnes (Swan Lake Act II)," "Phaedra/Monotonous #1148," "Yes, Virginia, Another Piano Ballet" and "Don Quixote," Sat/25 features "Pas de Quatre," "The Dying Swan," "The Dance of Liberation of the American People in Homage to Isadora Duncan, the Greatest American Patriot since Betsy Ross, Sacagawea and Barbara Fritchie," "Go for Barocco" and "Ecole de Ballet" Sun/26 features "Le Lac de Cygnes," "Paquita Pas de Trois," "The Dance of Liberation" and "Ecole de Ballet," all performances at 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$5.50-\$10.50, (408) 246-1160

★ **"Fridays at Walkabout":** Walkabout Collective sponsors a Thanksgiving celebration

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their bodies. At another point Andrea Hicks steps to the front of the performing space wincing and batting her ears like a beserk coach. Then slowly all but one of the 12 dancers (the Jenkins company is supplemented with Greg Gible and Bill Young for this work) retreat to the far wall, freezing briefly in poses we have seen earlier.

Their positions focus our attention on their extremities and faces just as Johns does in his "Target with Plaster Casts," an encaustic canvas bordered by a row of cast body parts. In the final moments of "Red Yellow Blue" each dancer sinks to the floor. Absorbed in their own private movement puzzles, they recall the dance they have just performed through twitching hands and muffled words.

To speak of liking or not liking

a Jenkins and Palmer dance is in a way irrelevant because the viewing they require must be done with the mind as well as the eyes, and ideas are not nearly so easy to judge as images.

My one continuing complaint about Jenkins, and it is a personal one, regards her persistence in redesigning her past works until they are distractingly similar to her present ones. Her "Interferences," a work she originally choreographed in 1975, is now called "Interferences II For Seven." In drawing out certain movements and eliminating others, she had smoothed the edges of differentiation that gave "Interferences" its distinctiveness. Instead of being contained as they once were, movement ideas are now scattered throughout "Interfer-

ences II" just as they are in "No One" and "Red Yellow Blue."

Occasionally one hears stories of artists so concerned with perfecting their paintings that they actually sneak into the museum or gallery and touch them up as they hang on display. Dance is even more liable to be subjected to this kind of reworking because only the choreographer and dancers really know exactly what a work looked like originally. Jenkins's reworking of "Interferences" and her other works, however, is clearly intentional. In revising her works so that we no longer have original "early" Jenkins dances to compare with her new work, she is coming as close as a dancer can to approximating Jasper Johns's infamous destruction of almost all of his early canvases.



Margaret Jenkins Company members Andrea Hicks, Elin Sowle and Judy Lazaroff in "Red Yellow Blue."

MIND & MATTER/BOOKS & WRITERS/RADIO

continued from previous page

and dance party, Fri/24, 8:30 pm, 1360 Howard, SF \$1.50 donation.

"Splintered Sunlight": Collage performs in concert, directed by Cacherelle Cummings, with slides by Ellen Goldstein and music by Dan Reich, plus "Beauty a Color Healing Experience," a film produced by Michael Weiss, Fri/24-Sat/25, 8:30 pm, China Basin Dance Theater, #414 2325 3rd St/20th St, SF, \$3, 863-4485.

Dances for Greenpeace: several Bay Area companies gather for benefit performances for Greenpeace, including Dance Spectrum, San Francisco Ballet, Pacific Ballet, West Coast Dance Works, SF Chamber Dancers, Bagong Diwa, Xoregos, Rec Russel Dance Co., Khadra Folk Ensemble, plus Rosa Montoya, Hinton the Mime and music by Natoma, Fri/24-Sat/25, 8:30 pm, Margaret Jenkins Dance Studio, 1590 15th St, SF, plus Fri/1-Sat/2, 8:30 pm, Dance Spectrum Studio, 3221 22nd St, SF, \$5, advance ticket sales and information, 474-6767.

Country Dancing: continues on the second and fourth Sat of the month, through Dec. 16, featuring English and American circle/line/square dancing, Sat/25, 8 pm, Noe Valley Ministry, 1021 Sanchez, SF, \$2 donation, 282-2317.

Chitresh Das: performs a concert of North Indian classical dance and music, with Zakir Hussain, tabla, Sat/25, 8 pm, Isabel Cook Recreation Center, 1020 Sir Francis Drake, San Anselmo, \$4, 456-0327.

Fly-By-Nite: the all-women trapeze collective, conceived and directed by Motivity founder Terry Sendgraff, performs in concert, Sun/26, 7:30 pm, Skylight Studio, 2547 8th St, Berk., \$3 or PAS plus 50¢ general, \$1.50 Motivity students.

Min Tanaka: performs in concert, accompanied by Noguchi on synthesizer, Mon/27, 9 pm, Dancers' Workshop, 321 Divisadero, SF, \$3; also Tues/28, 8 pm, Intersection, 756 Union, SF, \$3, plus a teaching/demonstration workshop, Tues/28, 2:30-5 pm, Dancers' Workshop, \$4, 626-0414.

Ballroom Party: starts with a ballroom dance lesson with Boyd Williams (8-9:30 pm) followed by dancing to live music by Sentimental Journey, Thurs/30, Ashkenaz, 1317 San Pablo, Berk., \$2, 525-5054.

Diamonda Coura Dance Co.: presents the traditional song, dance and drama of Senegal, plus songs written by Zak Diout, company founder, for the TV series "Roots," Fri/1, 8 pm, Fort Mason Bldg. 312, Marina at Laguna, SF, \$3 general, \$2.50 student, or PAS, 775-7555.

Motion: the Women's Performance Connection sponsors "Glacier," a theater piece integrating music, poetry, dance, ritual and visual art in an exploration of ecology and women's experience of the urban predicament, opens Fri/1, 8:30 pm, and plays Fri-Sat through Dec. 16, Gumpston Theatre, 1563 Page, SF, \$3.50 donation, 527-5693.

Dancers' World: the performing group, directed by Anna Mittelholzer, performs in concert, works included "Persephone," "Sirocco" and a new, untitled work, Fri/1-Sat/2 and Fri/8-Sat/9, 8 pm, Jenny Lind Hall, 2267 Telegraph Ave., Oakland, \$3 general, \$2.50 student, \$2 children and seniors, or PAS, 763-3752.

Oberlin Dance Collective: performs "The Formats," an evening-length premiere performance directed by Brenda Way, composed of musical time scores (designed by Randolph Coleman) transposed to dance by determination of spatial, theatrical and kinetic elements, Fri/1-Sat/2, East Bay Center for the Performing Arts, 1819 10th St., Berk., Thurs/7 (8 pm) and Sat/9-Sun/10 (2 pm) SF Museum of Modern Art, Van Ness/McAllister, SF, Thurs/14-Fri/15, Project Artado, 450 Florida, SF, all performances at 8:30 unless otherwise noted, \$3.50 or PAS plus \$1, advance sales at ODC, 223 Mississippi, SF, 863-6606, and BASS outlets.

Paul Scardina Dance Co.: opens its winter concert season with three premieres, choreographed by Scardina, "Portraits," "Go" and "Rhubarb Crunch," plus "Creature Feature" and "Pulsations," Fri/1-Sat/2 and Fri/8-Sun/10, 8:30 pm, Margaret Jenkins Dance Studio, 1590 15th St., SF, \$3.50 general, \$3 students and seniors, or PAS, gala reception/benefit follows opening night performance, with champagne, comestibles and music, \$15 includes concert admission, for reservations and details call 626-8973.

—CCShank



MIND & MATTER

"Mystery That Heals": a filmed interview with Carl Jung in his old age and "One Day More," a film about healing mud baths, a film/lecture, Fri/24, 8 pm, Sanges Menia Center, 2358 Pine, SF, free, 922-5008.

Evening Services: reaching out to the gay community, Fri/24, 8 pm, Sha'ar Zahav, Dove Hall, 3543 18th St., SF, 626-3131.

Contemporary Peruvian Weavings: by Alfonso Sulca, Peruvian weaver, opens Fri/24, 1-4 pm, Pacific Basin School of Textiles, 1659 San Pablo, Berk., 526-9836.

School Night: an arm-chair travel show, Fri/24, 8 pm, Camera Club, 2959 Mission, SF, 647-8737.

Shiatsu Massage: a class taught by Richard Hyatt, Fri/24-Sun/26, 9 pm, McCormack Cen-

ter for the Healing Arts, 45310 Pacifica Drive, Casper, 4 miles north of Mendocino, \$50, (707) 964-4097.

"Asserting Yourself with Intimate Partners": a lecture by Jim Spillane, followed by dancing, Fri/24, 8 pm, TREASURE, 5461 Lawton, Oakland, \$4, 655-9990.

"The Alexander Technique": a lecture on a different way of living and of seeing one's life, by Eleanor Rosenthal, Tues/28, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040.

"Watching Your Weight: For a Lifetime of Good Health": a program on weight loss and control as a means of preventing disease, Tues/28, 7:30 pm, Fireman's Fund Forum, 3333 California, SF, 681-7270.

"Managing Stress and Change": a workshop with some experts from the field, Tues/28, 7-9 pm, the Last Lap, 1501 Northpoint, SF, \$5, 441-7270.

Adventures in Awareness: a discussion about self-discovery, Sat/25, 7:30 pm, Unitarian Center, Franklin at Geary, SF, \$4, 776-4580.

"Antonio Canova: His Use of a Classical Motif": a lecture by Dr. Douglas Olcott, Sat/25, 10:30 am-noon, Museo Italo-Americano, 512 Union, SF, \$2.50, 788-9266.

"Kundalini: Its Manifestations and Mental Health": a lecture by Dr. Ramamurti S. Mishra, teacher and author on yoga and Eastern psychology, Sat/25, 8 pm, The Yoga Society of San Francisco, 2872 Folsom, SF, \$3, 285-5537.

"Body/Breath Mind: Kum Nye Relaxation": Tibetan self-healing practices, Sat/25-Sun/26, 9 am-5 pm, Nyingma Institute, 1815 Highland Place, Berk., \$35, includes lunch, 843-6812.

*** Hopi Pottery:** with Janet Lohr, your chance to actually work with clay to form a traditional-style Hopi pot, bring an apron, Sat/25, 1-4 pm, California Academy of Sciences, Wallis Hall, Golden Gate Park, SF, \$1 adults, 50¢ juniors and seniors, 752-8268.

*** Integrity:** a monthly meeting for gay Episcopalians and their friends, Sun/26, 7 pm, Grace Cathedral House, 1051 Taylor, SF, free.

*** Blood Pressure Screening:** a community health service, Mon/27, 1-4 pm, Golden Gate Chapter, American Red Cross, 1550 Sutter, SF, free, 776-1500, ext. 260.

Sufi Dancing: an evening of Dervish dance with mantra and walking practices, Mon/27, 8 pm, Metropolitan Art Center, 1052 Geary, SF, \$1.50, 648-3933.

"TV and Public Opinion": a presentation by Fr. Robert Sunderland, S.J., editorial director for KGO-TV, Tues/28, noon-1:30 pm, Bank of America Center, 27th floor conference room, California at Montgomery, SF, \$5, 752-6560.

*** Robesonian I:** a program honoring Paul Robeson's 80th birthday, with highlights of Robeson's life as artist, scholar, actor, humanitarian, athlete and world citizen, Tues/28, 7:30 pm, Laney College Theatre, 9th at Fallon, Oakland, free, 835-5250.

*** "Democracy in Corporate Organizations":** a discussion sponsored by the Society of Outsted Scientists, Tues/28, 7-9 pm, Story Room, Berkeley Public Library, Kittredge at Shattuck, Berk., free, 849-3089.

"Assertiveness": an experiential workshop, sponsored by SINGLE, Tues/28, 8 pm, International Institute, 2209 Van Ness, SF, \$4, 474-6453.

"Shock Treatment Is Not Good for Your Brain": a lecture on the use of electro-shock treatment on the "mentally disturbed," by John Friedberg, M.D., Tues/28, 7:30 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040.

*** "Plant Prints and Collages":** a demonstration and lecture by Ida Geary, Wed/29, 7 pm, Marina Library, Chestnut at Webster, SF, free, 346-9336.

*** "Destination Danube":** slides of travel and trains by Ralph Kerchum, Wed/29, 7:30 pm, Merced Library, 155 Winston, SF, free, 586-4246.

*** "Ancient Civilization in Retrospect":** a slide/talk by Harry Walker Koch on ancient Egypt, Mesopotamia, Crete, Greece and Rome, Wed/29, 7:30 pm, Ortega Library, 3223 Ortega, SF, free, 681-1848.

*** "Dreams: Make the Most of Them":** a presentation by Jean Adleman Mahoney, Wed/29, 7:30 pm, Noe Valley Library, 451 Jersey, SF, free, 285-2788.

*** "The Splendor of Dresden":** a slide/talk with Elfriede Preger, Wed/29, 7 pm, Mission Library, 3359 24th St., SF, free, 824-2810.

"The Dinner Party": an evening with artist Judy Chicago, Wed/29, 8 pm, Olney Hall, College of Marin, Kentfield, \$4, 485-9385.

*** "Contemporary Sculpture in the Extended Field: Structure or History?":** a lecture by critic and professor of art history Rosalind Krauss, Wed/29, noon, Museum Theater, 2625 Durant, Berk., free, 642-1438.

"Wholistic Medicine for a Sick Society": a panel discussion, Wed/29, 8 pm, Noe Valley Ministry, 1021 Sanchez, SF, donation requested, 282-2317.

*** "Concerns of the Sexually Disadvantaged":** includes the young, elderly, physically handicapped, post-operative, post-surgery, with Evelyn Gendel, M.D., Wed/29, noon, 664-S, UC Med Center, 513 Parnassus, SF, free, 666-4394.

Yoga Therapy and Ayurvedic Medicine: yogic methods of health and healing through the movement of energy and spirit according to the principles of Ayurveda, Thurs/30, 8 pm, Yoga Society of San Francisco, 2872 Folsom, SF, \$3, 285-5537.

*** Latin America Update:** a panel/forum

for providing current, well informed, in depth accounts about political events in Latin America, Thurs/30, 8 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$1, 849-2568.

*** Recreation Night for Disabled:** physically and emotionally disabled adults invited for movies, coffee, conversation, Thurs/30, 7-10 pm, Foothill College Community House, 551 Lytton, Palo Alto, free, 948-8590.

"Surrealism of Mexican Female Artists": a slide/lecture by Jo Hanson, Thurs/30, 7:30 pm, The Mexican Museum, 1855 Folsom, SF, \$1.50, free parking, 621-1224.

*** Berkeley History:** a six-week class taught by Charles Wollenberg, sponsored by Peralta College, begins Thurs/30, 7-9 pm, Coop Store, Shattuck, Berk., free, 841-8431.

*** "Who's Doing What Where?":** a lecture on how to channel human resources into action-oriented groups, Thurs/30, 7:15 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 474-5080.

*** Birdwalk:** be introduced to the birds at Tilden Nature Area, Thurs/30, 7-9 am, Environmental Education Center, Tilden Regional Park, Berk., free, 531-9300.

"Socialism: A Woman's Perspective": a lecture by Bethina Aptheker, Thurs/30, 7:45 pm, Marxist Study Series, 522 Valencia, SF, \$1.50, 863-6637.

"The Hospice Movement: Dying on Your Own Terms": how hospices help people with terminal illness, a talk by Pat Phillips and Eileen Shepley, Wed/29, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2, 346-6040.

"Emigration and Integration: From Germany to San Francisco, 1933-1949": German Jews discuss their Bay Area emigration experiences in a video-taped program, Thurs/30, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2, 346-6040.

Labor and Delivery: a workshop with a film and discussion, Thurs/30, 2 pm, SF Women's Health Center, 3789 24th St., SF, \$2, 282-6999.

*** Running Wild:** foot screening and running program, with Ronald Valmassy, sponsored by Connecticut Mutual Life and California College of Podiatric Medicine, Thurs/30, 8 pm, Running Wild Sports Center, 5940 College, Oakland, free, 653-5317.

* indicates general admission of \$1 or less.
—Harriet Salley



BOOKS & WRITERS

Al Young: reads his poetry, Mon/27, 8 pm, Dominican College, 1520 Grand, San Rafael, 457-4440.

Poetry Reading: featuring Sukey Durham, Kim Marshall and Susan Dambroff reading from their work, Mon/27, 8 pm, Bound Together Bookstore, 2901 Hayes, SF, donation.

*** Judy Chicago:** artist and author of "Through the Flower," discusses her work, Wed/29, noon, Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, free, 469-2444.

*** Oppen/Palmer:** a reading by Mary Oppen, poet George Oppen, and Michael Palmer, author of "Blake's Newton" and "The Circular Gates," read from their work Wed/29, 3 pm, Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, free.

*** "The Politics of Gynaecology: Ancient Medical Fictions and Modern Survivals":** a lecture by Mary Lefkowitz, classics professor, Wellesley College, Wed/29, 4 pm, 200 Wheeler Hall, UC Berk., free, 642-0212.

*** Student Writers:** Jene Madden and Michelle Navrone read from their work, followed by open reading for students, public welcome to observe, Thurs/30, noon, room B114-115, Student Union basement, SFSU, 1600 Holloway, SF, free.

*** Susan Griffin:** the Berkeley-based feminist poet and playwright reads from her newly published book of essays, "Woman and Nature," Thurs/30, 8 pm, Cody's Books, 2454 Telegraph, Berk., free, 845-7852.

Rhapsodist Poetry: Manuel Nieto, with Bernice Roberto and Antonette Marcus, performs and presents an informal lecture/demonstration of poetry as a performing art and as an experience of sound and image, Thurs/30, 8 pm, Exploratorium, Palace of Fine Arts, Lyon at Bay, SF, \$2 or PAS, 563-7337.

NOTES

*** Henry Evans:** an exhibition of the materials of the artist and printer, including his own books, publications of the Peiringer Press and books issued from Propolis Bookshop, on display Mon-Fri, 9 am-4 pm, with evening hours until 9:30 pm Thurs, Rare Book Room, Gleeson Library, USF, Golden Gate at Parker, SF, free, 666-6718.

*** Final Draft:** KALW (91.7 FM) plans a winter series of on-the-air readings of short fiction, open to any writer seeking a wider audience for his/her work, submissions now being accepted, write Final Draft, c/o KALW, 2905 21st St., SF 94110, enclose a self-addressed, stamped envelope for return of work, for more information contact Peter Levine, 648-1177.

* indicates general admission of \$1 or less
—CCShank



RADIO

FRIDAY/24

Mothering: Elaine Heffner says the Women's Movement and Freudian psychiatry confuse mothers who are trying to raise their children "properly." She recommends a fresh start, away from "experts." Ms. Heffner's work was praised by the late Margaret Mead 9-15 am and 9-15 pm, KCBZ 740 AM.

Bobby Hutcherson: vibraphone, 3 pm, KJAZ 93 FM.

Harold Wilson: former prime minister of Great Britain, speaks on "Transatlantic Connection," from Winston Churchill to Present, 3:30 pm, KOED 88.5 FM.

Jazz Revisited: "Parallels," two recordings each of "Bessie Couldn't Help It," "Tin Roof Blues" and "Serenade in Blue," 5 pm, KALW 91.7 FM.

SF Opera Live: Beethoven's "Fidelio," performed by soloists Gwyneth Jones, Sheri Greenwald, Spas Wenkoff, Marius Rintzler, Siegmund Nimsgern and Jerome Pruett, conducted by Guenther Wich, 7:50 pm, KKHI 95.7 FM and 1550 AM.

Poetry Reading: by Allen Ginsberg, recorded at the Benefit for Dharmadhatu, August 1978, 8 pm, KPFA 94 FM.

Grateful Dead: live from Capital Theatre, Passaic, N.J., 10 pm-1 am, KSN 95 FM.

SATURDAY/25

Saturday's Child: "Greece," introduction to gods of ancient Greece, adventures of Perseus and Heracles, traditional folk songs and dances, 9 am, KOED 88.5 FM.

Around and About the Zoo: Ted Samuel keeps you up to date with our animal friends from the SF Zoo, 10:30 am, KALW 91.7 FM.

Radio a la Carte: Jacques Yvart honored on his seventh visit to the Bay Area with the playing of his newly released album, 5 pm, KOED 88.5 FM.

Views from the Vision Mound: with Bubba Free John and members of Vision Mound.



ROBERT ATKINS

THE DELIGHTS OF SEEING AND THE DANGERS OF DOCUMENTATION

PHOTOGRAPHS FROM THE COLLECTION OF SAMUEL WAGSTAFF at the University Art Museum, Berkeley, through Dec. 31.
POLAR CROSSING at the San Francisco Art Institute through Dec. 23.

"This book is about pleasure, the pleasure of looking and the pleasure of seeing, like watching people dancing through an open window. They seem a little mad at first until you realize they hear the song that you are watching."

—Samuel Wagstaff

This spacey passage constitutes the entire text of *A Book of Photographs*, the catalog accompanying the exhibition, *Photographs from the Collection of Samuel Wagstaff*. It's also a pretty apt formulation of Wagstaff's taste. His photographs do pay homage to the delights of seeing, of looking at the world through the eyes of the perennially innocent traveler.

One hundred and twenty-five years of photography are surveyed in this exhibition, superlative work by some of the greatest names in photographic history: Thomas Eakins, Edward Weston, William Henry Fox Talbot, Nadar, Walker Evans, Francis Bruguiere, Man Ray and Edward Steichen, to name a few. Contemporary photographs by the likes of Robert Mapplethorpe, Ellen Brooks and Gerald Incandela are also included, as are such disparate items as a British movie publicity still, a

1918 aerial shot of a bombardment in France and a photo of a syphilis victim from a medical book. The only common denominator I sense among Wagstaff's selections is an interest in the sensuously tactile, whether it's manifested in an arrangement of tulips, the stone surface of Edward III's tomb or in the outrageous garb of a leather fetishist.

These photographs take us on a remarkably varied journey. The geographical itinerary includes, in part, the Taj Mahal, Yosemite Valley, the cathedrals of France and England, the Parthenon, a garden in Canton (China) and the rural American Midwest. The human itinerary makes for an even better trip. It takes in Native Americans photographed by Edward Curtis and Karl Moon; Marlene Dietrich with orchid, alluringly captured in Cecil Beaton's famous photo; Lewis Carroll's Cheshire cat-like "Girl on a Sofa"; Lewis Hine's chummy factory workers; and Alexander Gardner's portrait of a stony-faced President Lincoln on the Civil War battlefield of Antietam. (In those days almost everyone looked stony-faced because of incredibly lengthy exposure times.) I could go on but there'd be no point in it: There isn't a single less-than-noteworthy photograph among the 143 exhibited.

Photographs from the Collection of Samuel Wagstaff has broader appeal, I think, than any

Caremony (formerly Dawn Horse Communion); features conversation and dialogue about the major new works of Bubba Free John, "Enlightenment of the Whole Body," "Love of the Two-Armed form" and "The Eating Gorilla Comes in Peace." The discussion centers on the nature of personal transformation, the role of sexuality in spiritual life and nutrition as a way to balanced health, 8-10 pm, KOED 88.5 FM.

1978 Salzburg Festival: features Mozart's "Don Giovanni," performed by soloists Anna Tomova Sintov, Teresa Zylis-Gara, Edith Mathis, Sherrill Milnes, Peter Schreier, Walter Berry and Dale Deusing, the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra, conducted by Karl Boehm, 8 pm, KKHI 95.7 FM and 1550 AM.

Shelly Manne: drummer/bandleader, 8 pm, KJAZ 93 FM.

Folk Festival U.S.A.: Steve Forvert and Dave von Ronk in concert, 10 pm, KOED 88.5 FM.

SUNDAY/26

Folk Festival U.S.A.: "Festival Des Deux Mondes," French folk art from the fiddles of Cajun Louisiana to the folk dance of Quebec, a rediscovery of French culture, 9-10 am, KALW 91.7 FM.

Football: Oakland Raiders vs. Seattle Seahawks, 1:05 pm, KGO 810 AM.

"Cause Celebre": by Terence Rattigan, the BBC production starring Diana Dors, 3 pm, KPFA 94 FM.

Cannonball Adderley: a retrospective, 3 pm, KJAZ 93 FM.

Basketball: Golden State Warriors vs. Washington in Washington, 4:30 pm, KNBR 680 AM.

Sunday Night Opera: features Handel's "Julius Caesar," performed by soloists Norman Treigle, Beverly Sills, Maureen Forrester, Beverly Wolff, Spiro Malas and Dominic Cossa, the New York City Opera Chorus and Orchestra, conducted by Julius Rudel, 8 pm, KKHI 95.7 FM and 1550 AM.

Transformation in the Arts: "Social and Consciousness Change on Film," filmmakers on the frontiers of topics dealing with human evolution tell how they develop and present material, plus "Theatre and Social Comment" is discussed with excerpts from the local productions "The Island" and "Earthlings." The plays by the Oakland Ensemble Theatre and California Actors Theatre deal with personal morality and a higher law beyond that of the state and presentation of solutions to the ecology crisis, 9 pm-midnight, KJAZ 93 FM.

Yes: recorded in L.A., King Biscuit, 9-10:30 pm, KSN 95 FM.

George Leonard: author of "The Silent Pulse" and cultural visionary, talks about his la-

st insights on being human and growing, 9-11 pm, KALW 91.7 FM.

"Gentlemen Prefer Blondes": with Carol Channing and Jack McCauley, 10 pm, KOED 88.5 FM.

George Thorogood: recorded live, 10:30-11:30 pm, KSN 95 FM.

The Motors/Dire Straits: recorded in London, BBC, 11:30 pm-12:30 am, KSN 95 FM.

MONDAY/27

House Assassinations Hearings: on the deaths of Martin Luther King, Jr. and John F. Kennedy, continued live from Washington, D.C., 6:05 am, every weekday morning, KOED 88.5 FM.

Mel Brooks: writer/director/actor answers questions from the audience at SF Film Festival, 8:30 am and 3 pm, KALW 91.7 FM.

Wine Guide: by Robert Finigan at 10:27 am and 7:37 pm, today, Wed. and Fri., KCBS 740 AM.

NFL FOOTBALL: Pittsburgh at San Francisco, 5:50 pm, KCBS 740 AM.

"Houston: One Year Later": this retrospective look at the first National Women's Conference includes a roundtable discussion with leaders in the women's movement, and several delegates to the conference recount recent personal experiences, 7:30 pm, KCSM 91.1 FM.

Evening at Symphony: features Bach's "Violin Concerto in A, BWV 1041" and Beethoven's "Symphony #7 in A, Opus 92," performed by the Boston Symphony, conducted by Ozawa, simulcast with Channel 9, 8 pm, KOED 88.5 FM.

Jazz Alive! a tribute to Lionel Hampton, in honor of his 50th anniversary in entertainment, recorded in July 1978 at Carnegie Hall in New York City, 10 pm, KOED 88.5 FM.

TUESDAY/28

Jazz Vocalists: Jacki and Roy, plus Irene Kral, 9 am, KJAZ 93 FM.

Goon Show: "The Moriarty Murder Mystery," starring Peter Sellers, 12:30 pm, KALW 91.7 FM.

WEDNESDAY/29

All Tchaikovsky Program: features "Romeo and Juliet," selections from "Nutcracker" and final movement of "Pathetique," plus guest interview with Aaron Copland, 3 pm, KALW 91.7 FM.

Guitarist: Howard Roberts and bassist Ray Guitman, 3 pm, KJAZ 93 FM.

Ski Line: with Charlie Coane features unbiased ski reports 11 times before your weekend, 4:38 and 7:36 pm, Wed., 6:36 and 10:22 am,

12:38 and 7:36 pm, Thurs. and Fri. and 8:36 am, Sat., KCBS 740 AM.

Basketball: Golden State Warriors vs. Houston in Oakland, 7:30 pm, KNBR 680 AM.

THURSDAY/30

The Ultimate Transformation: with Dr. R.P. Kaushik. The search for self-understanding and the meaning of life is the focus of this lively conversation with Dr. Kaushik, an original thinker and explorer of the nature of human consciousness, noon-1 pm, KPFA 94 FM.

Ken Boho: author of "Past Joys," talks about toy collections, antique toys, toys as art work and the most memorable toys of the past, 1:05 pm, KGO 810 AM.

Bradley Smith: author of "The American Way of Sex: An Informal Illustrated History," discusses Americans' reaction to their sexual environment, 3:30 pm, KGO 810 AM.

Lesbian Custody Cases: how some lesbians have been able to obtain custody of their children when marriage ends in the divorce court, 3:30 pm, KOED 88.5 FM and 10 pm, KALW 91.7 FM.

Sonny Stitt: meets Red Holloway, 8 pm, KJAZ 93 FM.

—Flona Mackenzie

exhibition of photography since the *Family of Man*. That was the show Edward Steichen organized in 1955, which drew record crowds with its humanitarian, "we are all brothers" depiction of the human species. The blockbuster photography show of the late 1960s and early 1970s was the retrospective exhibition of Diane Arbus's work. This perverse body of photographs might have been subtitled "Freaks," Arbus was so singularly expert at wringing the monstrous from the ordinary.

The *Family of Man* embodied a United Nations-style advocacy of international understanding by way of photographic visual aids. Arbus's work was a reaction to the claustrophobic banality of middle America. *Photographs from the Collection of Samuel Wagstaff* simply offers unadulterated pleasure. It's the quintessential collection for the Seventies. It epitomizes Susan Sontag's characterization of our era as one obsessed with the "interesting." Until recently, traditional values functioned in art, values like "truth" (awareness of social and psychic realities) and "beauty" (aesthetic considerations). As artists have gained total freedom to do as they please, art has lost its credibility. In the past art educated, it delighted and it fomented revolution. When was the last time you heard an artist suggest that art could change the world?

The responsibility for this change lies outside individual artists and their work. Perhaps we have already moved beyond Sontag's idea of the "interesting," into the virtually value-free era of "information." In art this attitude surfaces in the new preoccupation with documentation. This trend seems to have two directions (in addition to simple record-making), one healthy and the other pernicious. The former involves artists like Christo who create unsalable works like the *Running Fence*. The resulting documentation is



Cecil Beaton's famous photograph of Marlene Dietrich is part of the exhibition of "Photographs from the Collection of Samuel Wagstaff."

both a visual record of the project and a way to pay the rent. The latter involves artists who seem to create documentation more vital than the work on which it's based. By careful self-aggrandizing manipulation of their documentation, such artists assume the role of historian—as if Nixon had re-edited the White House tapes in order to support the fatuous claims put forth in his book.

The three well-known European artists in *Polar Crossing*, an exhibition of photographic documentation of performances, pursue both documentary directions—the valid and the spurious. But first, a quick rundown on the performances which took place in mid-September.

Czech artist Petr Stembera hid himself in an enclosed rectangu-

lar structure and wrote with acid until he was overcome by the fumes. The audience watched on a video monitor for 40 long minutes, until he emerged gagging. His printed message suggested that the audience would also experience the fumes. We didn't.

Austrian artist Richard Kriesche stood behind two video monitors and performed a simple set of operations focused on a pyramid of red powder, while he delivered a short and engrossing discourse on the relationship of art, magic and technology. Formerly, the artist defined space and the magician manipulated it. Now with the advent of electronic spacelessness (on the two-dimensional video monitor we saw the three-dimensional pyramid sucked up by a vacuum tube) the artist's task has changed (although

Kriesche failed to reveal the nature of the artist's new task).

French artist Gina Pane's theatrical performance piece involved the use of slide projectors, two video cameras and monitors, and numerous props. Suffering was the theme, and blood was the motif. Self-mutilation seems to be Pane's forte. She slit her eyelid with a razor and stuck pins in her arm. While her tragically intense presence electrified the gallery, the effect was unfortunately hackneyed and overly-literal—a cross between Picasso's elegiac *Guernica* and Alice Cooper's "Only Women Bleed" (without the bluesy irony of Cooper's song).

What's hanging at the Art Institute now is documentation of earlier performances by these artists. Stembera's documentation is as simple as his acid-writing performance. The title cards alone transmit an idea of his performances, which might be described as conceptual one-liners: "Blind-folded I attempted to get out of a room, unknown to me, full of building materials." Others, like "Cutting my arm with a razor blade I stopped the fire with my own blood," are more evocative and demand the visual information to convey the particulars of his actions. In this case, the fire was creeping along a wick attached to his arm.

The show's emphasis on self-destruction, by the way, relates to both curator/performance artist Chris Burden's similarly destructive sensibility and a European tradition of such work known as Body Art. Kriesche, however, is not part of this tradition. His concerns are almost epistemological. His work continually posits the question, "What is the nature of reality in the electronic age of media?" For *New Gallery* he lined up eight employees of the gallery (a real or fictional institution?) and seated them in a row in front of a video monitor and camera. Each took Polaroid pictures of the monitor, while the monitor

showed them taking pictures of the monitor. Kriesche's explanation of the piece: "Medial reality (videotapes and pictures) reconstructs reality." Kriesche's documentation is straightforward, consisting of black and white photographs and explanatory texts. After working my way through several of his projects, I was tuned into, and began to thoroughly enjoy, his philosophical wavelength.

Pane's documentation is ravishingly beautiful. Exquisitely arranged groups of large, mostly color photographs reconstruct her performances. The photographs have the action-oriented immediacy of movie publicity stills and a similarly contrived sense of motion arrested for the camera.

Action Posthume cryptically implies through four photographs that she drove into a lake and drowned. The final photograph is a close-up of her face with maggots crawling on it. *Triangles* juxtaposes three shots of a triangular configuration of foam and sand on the beach with three photographs of a triangular laceration inscribed on her abdomen.

Pane's tortured seriousness is off-putting. It discourages criticism in the same way early critics of Bergman's films were sometimes accused of frivolous small-mindedness. I wish I had seen documentation of Pane's less-than-overwhelming September performance. When it comes, I suspect it will look as impressive as the documentation from her other performances. Working sketches of the photographic installation suggest the fanatical control she exercises over the presentation of her material. There is something extremely disturbing about the PR falseness of Pane's larger-than-life treatment of her own work, particularly from an artist trafficking in risk and the appearance of dangerously uncontrolled actions. At the very least, she might credit her talented photographer. ■

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*** Snow and More Snow:** two tons and more, children can come and build snowmen and eat hot roasted chestnuts served by senior citizens dressed in Victorian costume, chestnuts (50¢ per bag) sales money goes to Aid Cerebral Palsy, Fri/24, noon, West Portal Shopping Center, West Portal Ave. at 14th Ave., SF, free, 664-2907.

Fun Day: day after Thanksgiving, bake pumpkin bread, wood craft (wooden drums or wooden puppets), soccer, games, cartoons, for children in kindergarten through 6th grade, Fri/24, 10 am-3 pm, Peninsula Jewish Community Center, 2440 Carlmont, Belmont, \$5, pre-registration necessary, 591-4438.

PARENTING

Families, Children and Sexuality: a workshop on childhood sexual development, adolescent issues and conflict, moral and ethical issues, and parental responsibilities and conflicts, with Maria Flaherty, three Monday evenings, begins Mon/27, 7-10 pm, Human Sexuality Education and Counseling Center, 3031 Tisch Way, Suite 528, San Jose, \$25 per person, \$40 per couple, pre-registration required, (408) 246-4422.

"Preparing for Parenting": a program for divorced fathers on the dynamics of returning to a family situation and how to maintain positive relationships with the former family, with Dr. Thomas Lowry, Wed/29, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040.

NOTES

Winter Camp Program: three-day-filled winter day camp programs for pre-schoolers, children in grades K-6 and children aged 8-12 years, runs weekdays December 18-29, registration ends December 8, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, 334-7474.

After School Program: an on-going program for elementary-age youth, daily until 6 pm, tutoring also provided, Richmond District YMCA, 1834 Clement, SF, 668-2060.

for more Kidstuff programs and entertainment, see Offbeat, Theater and Radio listings.
* indicates general admission of \$1 or less
—Harriet Talley



OFFBEAT MOVIES

China Basin Dance Theater: "Evening of Dance and Film," features "Splintered Sunlight," performed by Collage, plus *Beauty: A Color Healing Experience*, a film produced by Michael Wiese, 8:30 pm, Fri/24-Sat/25, 2325 3rd St. at 20th St., SF, \$3, 864-4485.

Cinematheque: "Kurt Kren: New and Controversial Films with Kurt Kren in Person," features

Underground Explosion (1969), *Rischart* (1978), *An W&B* (1976), plus *Keine Donau* (1977), 8 pm, Sun/26, "New Films by Herbert Jean De Grasse," features *Film Watchers* (1974), *Ocotomamus* (1978), *Cleanliness* (1978), *Two Films I Never Made* (1973), plus *The Salvation of Professor Bizarro* (1978), 8 pm, Thurs/30, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486.

College of Marin: *Alice's Restaurant* (Arthur Penn), with Arlo Guthrie, 8 pm, Fri/24, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385.

Congregation Ner Tamid: *I Love You Rosa* (Hebrew with English subtitles), a poignant love story and Academy Award nominee for Best Foreign Film of 1972, 8 pm, Tues/28, 1250 Quintara, SF, \$2 adults, \$1 children, 661-3383 or 731-0116.

*** French Film Club:** *Chronique D'Un Ete* (*Chronicle of a Summer*) (Jean Rouch, 1961), 7:30 pm, Mon/27, Rm 252, McLaren Hall, USF, Cole and Fulton, SF, \$1.50 general, \$1 students and seniors, 929-8511.

Intersection: "Rare Animation Classics," features an hour of rare Betty Boops, includes *Betty Boop's Lifeguard*, *Betty Boop in Blunderland* and *Betty Boop's Rise to Fame*, plus cartoon gems with Popeye, Porky, Daffy Duck, The Little King, Mickey Mouse, Scrappy, Felix the Cat and other golden age stars, 8 pm, Mon/27, 756 Union, SF, \$2 or PAS, 397-6061.

La Pena: *Dry Wood* and *Hot Pepper* (Les Blank), a two-part documentary on the life and music of French-speaking blacks in Louisiana's bayou, 8:30 pm, Mon/27, *Strike!* (Sergei Eisenstein, 1924, USSR), a visual metaphor of struggling labor and heavy industry replete with surrealistic theatrical effects, 8:30 pm, Tues/28, 3105 Shattuck, Berk., \$2, 849-2568.

*** Lawrence Hall of Science: N.Y., N.Y.,** images of the city through prisms, fisheye lenses and polished hub caps, a special-effects award winner, *Camera Magic: The Art of Special Effects*, how to produce special effects, such as multiple images, fast and slow motion and disappearing characters with any 8mm or 16mm film camera, plus *The Electronic Rainbow: Television*, the development of television, from the first footage ever broadcast (*Felix the Cat*, 1928) to synthesized computer imagery, 11 am, 1 and 3 pm, Sat/25-Sun/26, UC Berk., \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and members, 642-2275.

*** Noe Valley Cinema:** "Classical Cartoons," features *The Old Man of the Mountain* (Max Fleischer, 1933), with Betty Boop, *Popeye Meets Ali Baba and His 40 Thieves* (Max Fleischer, 1936), *Hasher's Delirium* (Emile Cohl, 1906, France), *Bobby Bumps Puts a Beanery on the Bum* (Earl Hurd, 1908), *The Winged Scourge* (Walt Disney, 1943), with the Seven Dwarfs, *Egg Cracker Suite* (Walter Lantz, 1943), *The Pinocchio Man* (Ub Iwerks, 1934), *Voice of the Nightingale* (Ladislas Starevich, 1923, France), *Slick Hare* (Fritz Freleng, 1946), with Bugs Bunny, *Tee Time* (Pat Sullivan, 1930), with Felix the Cat, *The Soda Squirt* (Ub Iwerks, 1932), with Flip the Frog, plus *One More Time* (Harmon Ising, 1931), 8 pm, Fri/1, James Lick Auditorium, 25th St. and Noe, SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354.

Oakland Museum: *San Francisco*, with Clark Gable and Jeanette MacDonald, 4 pm, Sun/26, James Moore Theatre, 1000 Oak, Oakl., \$2 general, \$1.50 members, 273-3401.

*** Oakland Parks:** *Redwood Empire*, 2:30 pm, Sun/26, Rotary Natural Science Center, foot of Perkins St. in Lakeside Park, Oakl., free.

Pacific Film Archive: "The Films of Denis Sanders (5) with Denis Sanders in Person," features *Crime and Punishment U.S.A.* (1959), with George Hamilton, John Harding, Frank Silva and Mary Murphy, 7:30 pm, plus *Invasion of the Bee Girls* (1973), with William Smith, Anita Ford and Victoria Vetri, 9:30 pm, Fri/24

Painters Painting (Emile de Antonio, 1972), 2 pm, free admission, "Two Films by Alfred Hitchcock," features *Foreign Correspondent* (1940), with Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Albert Basserman and Edmund Gwenn, 4:30 and 8:40 pm, plus *Shadow of a Doubt* (1943), with Teresa Wright, Joseph Cotten and MacDonald Carey, 6:40 and 10:50 pm, Sat/25

"Dark Visions of the American Family," features *Rebel Without a Cause* (Nicholas Ray, 1955), with James Dean, Natalie Wood, Sal Mineo, Jim Backus and Dennis Hopper, preceded by the short, *Scorpio Rising* (Kenneth Anger, 1963), 4 and 8:05 pm, plus *All That Heaven Allows* (Douglas Sirk, 1955), with Rock Hudson, Jane Wyman, Agnes Moorehead and Conrad Nagel, 6:30 and 10:35 pm, Sun/26

*** A Focus on Portugal (1)** Images of Portuguese Facism," features *Maria Papoila* (*Marie Coque-lito*) (Leitao de Barros, 1937, in French), 5 pm, free admission, "Alberto Seixas Santos, Robert Kramer, Thomas Harlan and Ololeu De Carvalho in Person," features *Chalmita* (Jorge Brum de Canto, 1953, French subtitles with English translation provided), plus *Brandos Costumes* (*Gentle Habits*) (Alberto Seixas Santos, 1972-74, English titles), with Luis Santos, Dalila Rocha and Isabel de Castro, 7 pm, Mon/27

"An Evening of Super 8mm Films," 7 and 8:30 pm, plus "Paula Gladstone Presents," *The Dancing Soul of the Walking People* (1974-76), 9:30 pm, Tues/28

*** Images of Portuguese Facism,"** features *A Revolucao De Maio* (*The May Revolution*) (Antonio Lopes Ribeiro, 1937, French subtitles), 4:30 pm, free admission, "Two Film Noir Classics Starring John Garfield," features *Force of Evil* (Abraham Polonsky, 1949), with John Garfield, Beatrice Pearson, Thomas Gomez, Roy Roberts and Marie Windsor, 7 and 10:20 pm, plus *Body and Soul* (Robert Rossen, 1947), with John Garfield, Lili Palmer, Canada Lee, Hazel Brooks and Anne Revere, 8:25 pm, Wed/29

"A Focus on Portugal (3), with Robert Kramer, Thomas Harlan and Alberto Seixas Santos in Person," features *Scenes from the Class Struggle in Portugal* (Robert Kramer and Philip Spinnelli, 1977), 7:30 pm, plus *Tras-Os-Montes* (tentative) (Antonio Reis and Margarida Martins Cordeiro, 1976, English titles), with the inhabitants of the villages of Braganca and Miranda do Douro, 9:30 pm, Thurs/30,

2621 Durant, Berk., \$2.50 double features, \$2 single feature, \$1 matinee (unless noted otherwise), call for special rates 642-1412

SF Jewish Community Center: *Clash by Night* (Fritz Lang, 1952), with Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe, 8 pm, Tues/28, 3200 California, SF, \$2.50 general, \$2 students, 346-6040

*** SF Public Library:** *Son of the Sheik*, with Rudolph Valentino, noon, Tues/28, Lurie Room, Main Library, Civic Center, free, 558-3191

Prison, 7 pm, Wed/29, Western Addition Branch, 1550 Scott, free, 346-9531.

*** SF State:** *The World's Greatest Lover*, 4 and 7:30 pm, Thurs/30-Fri/1, Barbary Coast Union, \$1, "Fine Arts Retrospective," features an array of short films exploring the artist and his works in many unusual settings, 5-7 pm, Mon/27, Student Union Depot, free, 1600 Holloway, SF, 469-2426.

*** Sonoma Film Institute:** *The Pink Panther Strikes Again* (Blake Edwards, 1977), with Peter Sellers, Herbert Lom, Lesley-Anne Down and Colin Blakely, 6:30 and 9 pm, Fri/24-Sun/26, *Not a Pretty Picture* (Martha Coolidge, 1976), a film about rape, starring Michele Manenti, Jim Carrington and Anne Mundstuck, 6:30 and 8:30 pm, Mon/27 and 4:30 and 8:30 pm, Tues/28, "Evening with Al Wong," 6:30 pm, Tues/28, *Le Jour Se Leve* (*Daybreak*) (Carne and Prevert, 1939, French with English subtitles), with Jean Gabin, Jules Berry and Arletty, 2 and 8 pm, Wed/29, *An Actor's Revenge* (Kon Ichikawa, 1963, Japanese with English subtitles), 5:30 and 8 pm, Thurs/30 and 6:30 and 9 pm, Sat/2-Sun/3, \$2;

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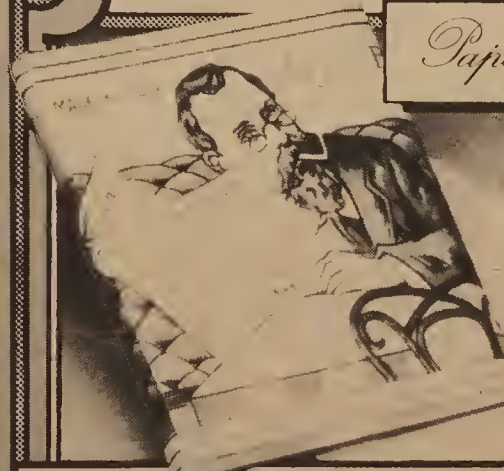
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FILMS

continued from previous page

"Warren Sonbert in Person" introduces *Divided Loyalties* (1975-78), plus *Rude Awakening* (1972-75), 8 pm, Fri/1, Rm. 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert Park, \$1.50 (unless noted otherwise), (707) 664-2606

Southern Exposure Gallery: "The Films of Michael Wiese," features *Radiance: The Experience of Light* (Dorothy Fadiman, 1978), produced by Michael Wiese, *I Move* (1976), plus *Silver Box* (1974), 8 pm, Sun/26, Studio Eremos, 401 Alabama, SF, \$2 adults, \$1 children, 552-4404

UC Berkeley: "A Focus on Portugal (2) with Thomas Harlan, Robert Kramer, Alberto Seixas Santos and Otelio De Carvalho in Person," features *Torre Bela: The Birth of a Commune* (Thomas Harlan, 1978, English titles), 7:30 pm, Wed/29, Wheeler Auditorium, UC Berk., \$2.50, 642-0212

UCSF: *Romeo and Juliet*, dance version, 7 and 9:15 pm, Wed/29, Cole Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 students and seniors, 666-2019

Video Free America: Kenn Beckman presents a 10-year retrospective called *TransBay Tube*. Beckman works at Xerox, has worked with Optic Nerve and taught at California College of Arts and Crafts, 8 pm, Sun/26, 442 Shotwell, SF, \$2, 648-9040

CHILDREN'S FILMS

★ Lawrence Hall of Science: *Madeleine and the Gypsy*, plus *A World Is Born*, 10:30 am and 2 pm, Fri/24, *The Incredible Journey*, a bull terrier, a Siamese cat and a Labrador retriever trek 200 miles across the Canadian wilderness, 11 am and 2:30 pm, Fri/24, UC Berk., \$1.50 adults, \$1 students and seniors, 75¢ children, 50¢ children ages 3-6, free to children under age 3, UC students and members, 642-2275

★ SF Public Library: "Three Adventures," films for children ages 3-5 features, *Harold and the Purple Crayon*, *Madeline*, plus *Madeline's Rescue*, 11 am, Mon/27, Eureka Valley Branch, 355 16th St., free, 626-1132

"My House and Your House," films for children ages 3-5 features *Little Blue and Little Yellow*, *Changes*, *Changes*, plus *Swimmy*, 10:30 am and 2 pm, Excelsior Branch, 4400 Mission, free, 586-4075

"Favorites," films for children ages 3-5 features *Catsup*, *Leopold the See-Through Crumb Picker*, *Anatole*, plus *Curious George Rides a Bike*, 10:30 am, Tues/28, "Old Favorites," films for children ages 6 and up features *People Soup*, *When Knights Were Bold*, *Ugly Duckling*, plus *Caterpillar and the Wild Animal*, 4 pm, Tues/28, Noe Valley Branch, 451 Jersey, free, 285-2788

"November Medley," films for children ages 3-5 features *Little Girl and the Gunny Wolf*, *Rosie's Walk*, plus *Frederick*, 10 am, Potrero Branch, 1616 20th St., free, 285-3022

"Sing a Song," films for children ages 3-5 features *Hush Little Baby*, *Matrioska*, plus *I Know an Old Lady Who Swallowed a Fly*, 10:30 am and 2:30 pm, Thurs/30, "Kings and Knights," films for children ages 6 and up features *The Emperor's Oblong Pancake*, *Dragon's Stew*, *Story of King Midas*, plus *7th Mandarin*, 4 pm, Thurs/30, North Beach Branch, 2000 Mason, free, 391-8473

NOTE

Cablevision Workshops: Channel 25 presents a Comprehensive Production Workshop that stresses hands-on studio experience, location shooting, editing and engineering (9 am-5 pm, Dec. 9-Dec. 10, \$30), and a Directing Workshop, that examines a script in terms of blocking, stage business, camera angles and shot transitions (9 am-5 pm, Dec. 17, \$15), 285-0776

★ indicates general admission of \$1.50 or less.
— Fiona Mackenzie



MOVIE HOUSES

Alexandria: (1) *Magic*, daily at 1:30, 3:40, 5:50, 8 and 10 pm, (2) *National Lampoon's Animal House*, daily at 1:15, 3:25, 5:35, 7:45 and 9:50 pm, (3) *Waterhip Down*, daily at 1:45, 3:35, 5:25, 7:15 and 9:05 pm, Geary at 18th Ave., 752-5100

Alhambra: (1) *Comes a Horseman* and *Who'll Stop the Rain*, (2) *Message from Space*, call theater for times, Polk at Green, 775-5656

Balboa: (1) *Who is Killing the Great Chefs of Europe?*, daily at 7 and 9 pm, with matinees Sat-Sun, at 1, 3 and 5 pm, (2) *The Magic of Lassie*, daily at 8:30 pm, with matinees Sat-Sun at 2 and 5:15 pm, plus *A Boy Named Charlie Brown*, daily at 7 and 10:15 pm, with matinees Sat-Sun at 12:30 and 3:45 pm, Balboa at 38th Ave., 221-8184

Bridge: *Bread and Chocolate* (Franco Brusati, Italy), with Nino Manfredi, Anna Karina, Johnny Dorelli, Paolo Turco and Gianfranco Barra, daily at 6, 8 and 10 pm, with matinees Thurs/23-Sun/26 at 2 and 4 pm, 3010 Geary near Masonic, \$1.50 bargain matinee Wed and Sat, 751-3212

Castro: *A Dream of Passion* (Jules Dassin, Greece), with Melina Mercouri and Ellen Burstyn, daily at 7:30 and 9:30 pm, with matinees Wed-Sat-Sun at 1:15, 3:15 and 5:15 pm, 429 Castro at Market, \$1.75 bargain matinee Wed and Sat, 621-6120

Cento Cedar: *Girl Friends*, daily at 7 and 9 pm, with matinees Wed, Fri/24, Sat-Sun at 3 and 5 pm, 38 Cedar at Larkin, \$1.50 bargain matinee Wed and Sat, 776-8300

Cinema 21: *Paradise Alley* (PG), Thurs/23-Sun/26 at 1:40, 3:50, 5:50, 8 and 10:10 pm, and then daily at 6, 8 and 10 pm, Chestnut at Steiner, 921-1234

Clay: *Violette* (Claude Chabrol, 1978, France), with Isabelle Huppert, Stephane Audran and Jean Carmet, daily at 7:15 and 9:30 pm, with matinees Wed-Sat-Sun at 2:45 and 5 pm, Fillmore near Clay, 346-1123

Coliseum: *Comes a Horseman*, Fri/24 at 6 and 10:10 pm, with a sneak preview of *Force Ten from Navarone* at 8 pm, Sat-Sun at 3:45 and 8:15 pm, other days at 7:30 pm, plus *Who'll Stop the Rain*, no show Fri/24, Sat-Sun at 1:30, 5:55 and 10:20 pm, other days at 9:40 pm, Clement at 9th Ave., 221-8181

Coronet: *The Boys from Brazil*, daily through Sun/26 at 2, 4:30, 7 and 9:30 pm, and then daily at 7 and 9:30 pm, Geary at Arguello, 752-4400

Egyptian: "Femme Fatale Festival," features *The Prodigal* (Richard Thorpe), with Lana Turner, 2:10, 6 and 9:50 pm, plus *Dametrius and the Gladiators* (Delmer Daves), with Susan Hayward, 12:20, 4:10 and 8 pm, Fri/24-Sat/25, *Catharine the Great* (Paul Czinner), with Elizabeth Bergner, 2 and 7 pm, *A Royal Scandal* (Ernst Lubitsch), with Tallulah Bankhead, plus *The Scarlet Empress* (Joseph Von Sternberg), with Marlene Dietrich, 3:35 and 8:35 pm, Sun/26-Tues/28, *Strange Cargo* (Frank Borzage), with Joan Crawford and Clark Gable, plus *Garden of Allah* (Frank Borzage), with Marlene Dietrich and Charles Boyer, call theater for times, Wed/29-Thurs/30, *Untamed* (Henry King), with Susan Hayward and Tyrone Power, 3 and 7:30 pm, plus *Green Dolphin Street* (Victor Saville), with Lana Turner and Richard Hart, 12:30, 5 and 9:30 pm, Fri/1-Sat/2, Market between 5th and 6th Sts., \$1.75 bargain matinee Mon-Fri until 5 pm and Sat-Sun until 1 pm, 673-7373

Empire: (1) *Escape from Witch Mountain*, Thurs/23-Sun/26 at 3 and 7:05 pm, Mon-Tues at 7:30 pm, plus *Return to Witch Mountain*, Thurs/23-Sun/26 at 1:15, 5:20 and 9 pm, Mon-Tues at 9:15 pm, (2) *Count Dracula and His Vampire Bride*, Thurs/23-Sun/26 at 1, 5:15 and 8:45 pm, Mon-Tues at 9 pm, plus *Up in Smoke*, Thurs/23-Sun/26 at 2:45 and 7 pm, Mon-Tues at 7:15 pm, (3) *National Lampoon's Animal House*, Thurs/23-Sun/26 at 2:30, 4:40, 7 and 9:15 pm, Mon-Tues at 7:15 and 9:30 pm, West Portal, 661-5110

Four Star: *The Duellists* (Ridley Scott), with Keith Carradine and Harvey Keitel, runs through Tues/28, "Films by Werner Herzog," features *Practicalities Against Fanatics* (1969), *Last Words*, plus *Signs of Life* (1968), Wed/29-Tues/5, call theater for times, Clement at 23rd Ave., 752-2650

Gateway: *San Francisco* (W.S. Van Dyke, 1936), with Clark Gable and Jeannette MacDonald, plus *Meet Me in St. Louis* (Vincente Minnelli, 1944), with Judy Garland and Margaret O'Brien, runs through Sat/25, *Tale of Two Cities* (Jack Conway, 1935), with Ronald Coleman and Elizabeth Allan, plus *David Copperfield* (George Cukor, 1935), with W.C. Fields, Freddie Bartholomew, Maureen O'Sullivan and Lionel Barrymore, Sun/26-Tues/28, *Suddenly Last Summer* (Michael Leisen, 1959), with Elizabeth Taylor, Katharine Hepburn and Montgomery Clift, plus *A Streetcar Named Desire* (Elia Kazan, 1951), with Marlon Brando, Wed/29-Sat/2, call theater for times, 215 Jackson at Battery, 421-3353

Ghirardelli: *The Wild Geese*, daily at 2:35, 5, 7:30 and 10 pm, Beach at Polk, \$1.50 bargain matinee daily until 5:30 pm, 441-7088

Kokusai: *Sword of Vengeance VI (White Heaven in Hall)* (Yoshiyuki Kuroda), with Tomisaburo Wakayama, Akikuro Tomokawa, Junko Hitomi and Minoru Ohki, plus *The Naked Seven*, with Mari Tanaka, runs through Tues/28, *Orin* (Masahiro Shimoda) with Shima Washita, plus *Yellow Ribbon*, with Hisaya Morishige, Wed/29-Tues/5, call theater for times, 1700 Post at Buchanan, 563-1400

Lumiere: *Nee (A New Woman)* (Nelly Kaplan, 1978, France), with Ann Zacharias and Sammy Frey, Thurs/23-Sun/26 at 1:30, 3:30, 5:30, 7:30 and 9:30 pm, other days at 7:30 and 9:30 pm, 1572 California, \$1.75 bargain matinee Wed and Sat, 885-3201

Metro 1: *Midnight Express*, daily at 7 and 9:30 pm, with matinees Thurs/23-Sun/26 at 2 and 4:30 pm, Union at Webster, 221-8181

Metro II: *Waterhip Down*, through Sun/26, daily at 1:45, 3:45, 6:10, 8:10 and 10:10 pm, other days at 6:30, 8:30 and 10:25 pm, Union near Fillmore, 931-7666

New Mission: *Return to Witch Mountain*, Thurs/23-Sun/26 at 1:30, 4:50 and 8:10 pm, other days at 6:30 and 9:50 pm, plus *Escape from Witch Mountain*, Thurs/23-Sun/26 at 3:05, 6:25 and 9:45 pm, other days at 8:13 pm, Mission near 22nd St., 647-1261

Parkside: *Revenge of the Pink Panther*, with Peter Sellers, 8:40 pm, Fri/24, 4:10 and 8:30 pm, Sat/25-Sun/26, 8:40 pm, Tues/28, plus *Sleuth* (Joseph Mankiewicz), with Laurence Olivier and Michael Caine, 6:15 and 10:25 pm, Fri/24, 1:40, 6 and 10:20 pm, Sat/25-Sun/26, 6:15 and 10:25 pm, Tues/28, *Dona Flor and Her Two Husbands*, with Sonia Braga, Jose Wilker and Mauro Mendonca, 8:35 pm, Wed/29-Fri/1, plus *Swept Away* (Lina Wertmuller), with Giancarlo Giannini and Mariangela Melato, 6:30 and 10:30 pm, Wed/29-Fri/1, Taraval at 19th Ave., 681-1940

Plaza: (1) *Who is Killing the Great Chefs of Europe?* and *Godzilla*, (2) *The Big Fix and Think Dirty*, call theater for times, Serramonte Plaza, Daly City, 756-3240

Regency 1: *Lord of the Rings*, call theater for times, Van Ness at Sutter, 673-7141

Regency 2: *Interiors*, call theater for times, Sutter at Van Ness, 776-5505

Richelieu: *Song of the Thin Men* (Edward Buzzell, 1947), with William Powell and Myrna Loy, continued next page

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FILMS

continued from previous page

plus *The Brasher Doubloon* (John Brahm, 1947), with George Montgomery, runs through Sat/25, *Lloyds of London* (Henry King, 1936), with Tyrone Power and Madeline Carroll, plus *House of Rothschild* (Alfred J. Werker, 1934), with George Arliss, Loretta Young, Boris Karloff and Robert Young, Sun/26-Tues/28, *All About Eve* (Joseph Mankiewicz, 1950), with Bette Davis and Anne Baxter, plus *The Bad and the Beautiful* (Vincente Minnelli, 1952), with Lana Turner and Kirk Douglas, Wed/29-Sat/2, call theater for times, 1075 Geary at Van Ness, 771-5200

Roxie: *The Decameron* (Paolo Passolini, 1972, Italian with English subtitles), with Franco Citti, Ninetto Davoli and Angela Luce, 10 pm, Fri/24-Sat/25, with Sat. matinee at 5:45 pm, plus *Satyricon* (Federico Fellini, 1970, Italian with English subtitles), with Martin Potter, Hiram Keller, Max Born and Fantulla, 7:45 pm, Fri/24-Sat/25, with Sat. matinee at 3:30 pm, *Beauty and the Beast* (Jean Cocteau, 1946, French with English subtitles), with Jean Marais and Josette Day, 7:10 and 10:20 pm, Sun/26-Mon/27, with Sun. matinee at 4 pm, plus *Orphaus* (Jean Cocteau, 1949, French with English subtitles), with Jean Marais, 8:45 pm, Sun/26-Mon/27, with Sun. matinee at 5:35 pm, *Masada Might Fall Again* (Ron Maiberg, 1978, Hebrew with English narration), 8:05 and 10:20 pm, plus *To Live in Freedom* (Simon Louvis, 1975), 7 and 9:15 pm, Tues/28, *Martin* (George Romero, 1976), with John Amos, 8:45 pm, Wed/29-Thurs/30, plus *The Crazies* (George Romero, 1973), 6:55 and 10:25 pm, Wed/29-Thurs/30, "Four Films by Werner Herzog," features *Heart of Glass* (1976, German with English subtitles), 8:05 pm, Fri/1-Sat/2, with Sat. matinee at 4:50 pm, *La Soufriere* (1977), *Precautions Against Fanatics* (1969), plus *How Much Wood Would a Woodchuck Chuck* (1976), 6:30 and 9:45 pm, Fri/1-Sat/2, 3117 16th St. at Valencia, \$1 bargain matinee with 50¢ membership card Wed., Sat.-Sun. until 5 pm, 863-1087

Royal: *Death on the Nile*, call theater for times, Polk near California, 474-2131

Serramonte 6: (1) *National Lampoon's Animal House*, (2) *Escape from Witch Mountain* and *Return to Witch Mountain*, (3) *Water-ship Down*, (4) *Heaven Can Wait*, (5) *Grease*, (6) *Masque from Space*, call theater for times, 4914 Junipero Serra, Colma, 756-6500

Strand: *Clockwork Orange* (Stanley Kubrick), with Malcolm McDowell, 1:45, 5:40 and 9:35 pm, plus *THX 1138* (George Lucas), with Robert Duval and Donald Pleasance, 12:15, 4:10 and 8:05 pm, Fri/24, *Saturday Night Fever* (John Badham), with John Travolta, 2:50 and 9:40 pm, plus *Thank God It's Friday* (Robert Klane), with Donna Summer and the Commodores, 12:15, 4 and 7:50 pm, Sat/25, "Three by Hitchcock," features *North by Northwest*, with Cary Grant and Eva Marie Saint, 2:15 and 9 pm, *Franzy*, 12:15 and 7 pm, plus *Family Plot*, 2:30 pm, Sun/26, *Alice in Wonderland* (Bud Townsend), 1:35 and 4:20 pm, plus *Chatter Box* (Bruce Cohn Curtis), 12:15 and 3 pm, Mon/27, note that theater is rented Mon. evening, *Exorcist II: The Heretic* (John Boorman), with Linda Blair, 2:6 and 9:55 pm, plus *Don't Look Now* (Nicholas Roeg), with Donald Sutherland and Julie Christie, 12:15, 4:05 and 8 pm, Tues/28, *La Strada* (Federico Fellini), with Giulietta Masina and Anthony Quinn, 12:15, 5 and 9:45 pm, plus *Zorba the Greek* (Michael Cacoyannis), with Anthony Quinn, Alan Bates and Irene Papas, 2:25 and 7:10 pm, Wed/29, *Autumn Mame* (Michael da Costa), with Rosalind Russell, 12:15, 4:45 and 9:15 pm, plus *Something for Everyone* (Harold Prince), with Angela Lansbury and Michael York, 2:50 and 7:20 pm, Thurs/30, *Dog Day Afternoon* (Sidney Lumet), with Al Pacino, 1:55, 5:50 and 9:45 pm, plus *Badlands* (Terrence Malick), with Martin Sheen and Sissy Spacek, 12:15, 4:10 and 8 pm, Fri/1, 1127 Market between 7th and 8th Sts., \$1 bargain matinee daily until 2 pm, \$1.50 bargain matinee daily until 5 pm, 552-5990

Surf: *Autumn Sonata* (Ingmar Bergman, Sweden), with Liv Ullmann and Ingrid Bergman, daily at 1, 3, 5, 7:15 and 9:15 pm, through Sun/26 and then daily at 7:15 and 9:15 pm, 4512 Irving at 46th Ave., 664-6300

U.A. Stonestown: (1) *The Magic of Lassie*, daily at 1, 4:20 and 7:40 pm, through Sun/26 and then daily at 8 pm, plus *A Boy Named Charlie Brown*, daily at 2:50, 6:10 and 9:30 pm, through Sun/26 and then daily at 6:30 and 9:50 pm, (2) *Comes a Horseman*, daily at 3:45 and 8:15 pm, through Sun/26 and then daily at 7:30 pm, plus *Who'll Stop the Rain?*, daily at 1:30, 5:55 and 10:20 pm, through Sun/26 and then daily at 9:40 pm, behind Emporium, Stonestown, 221-8181

Vogue: *A Wedding*, daily at 7 and 9:30 pm, with Sun. matinees at 2 and 4:30 pm, Sacramento at Presidio, 221-8181

Warfield: *Sextette*, with Mae West, plus *Outrageous!*, call theater for times, Market at 6th St., \$2 bargain matinee Mon.-Fri. until 5 pm and Sat.-Sun. until 1 pm, 775-7722

York: *Martin* (George Romero), plus *The Crazies* (George Romero), Fri/24, *Dona Flor and Her Two Husbands* (Bruno Barreto), plus *The Lacemaker* (Claude Goretta), Sat/25, *An American in Paris* (Vincente Minnelli), plus *Gigi* (Vincente Minnelli), with Leslie Caron, Maurice Chevalier and Louis Jourdan, Sun/26, *The Harder They Come* (Perry Henzell), Mon/27, *Andy Warhol's Bad* (Jed Johnson), with Carol Baker, plus *Trash* (Andy Warhol), Tues/28, *Antonio Das Mortes* (Glauber Rocha), plus *One-Eyed Jacks* (Marlon Brando), with Marlon Brando and Karl Malden, Wed/29, *Hi Mom* (Brian de Palma), with Robert Di Niro, plus *Greetings* (Brian de Palma), with Robert Di Niro, Thurs/30, *The Pink Panther Strikes Again* (Blake Edwards), with Peter Sellers, plus *Revenge of the Pink Panther* (Blake Edwards), with Peter Sellers, Fri/1, call theater for times, 2789 24th St. near Potrero, \$1.50 bargain matinee Sat. until 5 pm, \$2 regular admission, 282-0316

EAST BAY

Act Cinemas: (1) *Autumn Sonata*, Thurs/23-Sun/26 at 2:45, 4:45, 6:45, 8:45 and 10:45 pm, and then daily at 6:45, 8:45 and 10:45 pm, (2) *National Lampoon's Animal House*, Thurs/23-Sun/26 at 2, 4, 6, 8 and 10 pm, and then daily at 7 and 9 pm, Center off Shattuck, Berk., 548-7200

Albany: *Comes a Horseman*, daily at 7 and 9:10 pm, with matinees Sat.-Sun. at 12:45, 2:50 and 4:55 pm, 1115 Solano, Berk., 524-5656

Berkeley: *Up in Smoke* and *Choir Boys*, call theater for times, Shattuck at Haste, Berk., 848-4300

California: (1) *Lord of the Rings*, daily at 6, 8:30 and 11 pm, with matinees Thurs/23-Sun/26 at 1 and 3:30 pm, (2) *Paradise Alley*, daily at 7 and 9 pm, with matinees Thurs/23-Sun/26 at 1, 3 and 5 pm and late shows Fri.-Sat. at 11 pm, (3) call theater for times and times, Cinema Center, Kittredge and Shattuck, Berk., 848-0620

Elmwood: *A Wedding*, daily at 7 and 9:30 pm, with Sun. matinees at 2 and 4:30 pm, College at Ashby, Berk., 848-0931

Festival: *Midnight Express*, daily at 12:30, 2:45, 5, 7:20 and 9:35 pm, (2) *Water-ship Down*, daily at 3:05, 7 and 10:45 pm, plus *Crossed Swords*, daily at 12:55, 4:50 and 8:45 pm, (3) *Death on the Nile*, daily at 1:40, 4:20, 7 and 9:40 pm, (4) *Grease*, daily at 12:35, 2:45, 5, 7:15 and 9:30 pm, (5) *Who is Killing the Great Chefs of Europe?*, daily at 12:15, 4:25 and 8:35 pm, plus *Foul Play*, daily at 2:20, 6:30 and 10:35 pm, (6) *The Boys from Brazil*, daily at noon, 2:40, 7 and 9:20 pm, Hesperian and A Sts., Hayward, 785-8000

Grand Lake: *Escape from Witch Mountain*, Thurs/23-Sun/26 at 1, 4:20 and 7:40 pm, and then daily at 6:30 and 9:50 pm, plus *Return to Witch Mountain*, Thurs/23-Sun/26 at 2:40, 6 and 9:20 pm, and then daily at 8:10 pm, Grand Ave., Oakl., 452-3556

Hayward: (1) *Halloween*, daily at 2:50, 6:15 and 9:40 pm, plus *Carrie*, daily at 1:05, 4:30 and 7:55 pm, (2) *The Magic of Lassie*, daily at 1:30, 5:35 and 9:25 pm, plus *International Velvet*, daily

at 3:15 and 7:15 pm, (3) *National Lampoon's Animal House*, daily at 1, 3:05, 5:10, 7:15 and 9:20 pm, (4) *Comes a Horseman*, daily at 1, 3:15, 5:30, 7:45 and 10 pm, (5) *The Wiz*, daily at 1:20, 3:55, 6:30 and 9:05 pm, 24800 Hesperian Blvd., Hayward, 786-3000

Northside: (1) *Rancho Deluxe*, daily at 6 and 9:30 pm, plus *Goin' South*, daily at 7:45 pm, with late shows Fri.-Sat. at 11:10 pm, (2) *Annie Hall*, daily at 6 and 9:10 pm, plus *The Front*, daily at 7:35 and 10:40 pm, 1828 Euclid, Berk., 841-2648

Oaks: (1) *Who is Killing the Great Chefs of Europe?*, (2) *Water-ship Down*, call theater for times, 1875 Solano near Berkeley, Berk., 526-1836

Parkway: (1) *The Wiz*, Thurs/23-Sun/26 at 1, 3:30, 6, 8:20 and 10:45 pm, and then daily at 6, 8:20 and 10:45 pm, (2) *Water-ship Down*, Thurs/23-Sun/26 at 1, 3, 5, 7 and 9 pm, and then daily at 7:15 and 9:15 pm, Park Blvd. and E. 18th, Oakl., 835-3535

Piedmont: *Girl Friends*, daily at 7 and 10:20 pm, with matinees Sat.-Sun. at 3:45 pm, plus *Inferiors*, daily at 8:45 pm, with matinees Thurs/23-Fri/24 at 5:20 pm and matinees Sat.-Sun. at 2, 5:20 and 8:45 pm, Piedmont at 41st, Piedmont, 654-2727

Rialto: (1) *Sleeper, Everything You Always Wanted to Know About Sex but Were Afraid to Ask*, plus *Lova and Daath*, (2) *Mustang and Insects*, (3) *Nashville* and *Five Easy Pieces*, (4) *The Erotic Signal* and *The March on Paris*, call theater for times, 841 Gilman, Berk., 526-6669

Southland Center: (1) *The Wild Geese*, daily at 2, 4:30, 7:10 and 9:45 pm, (2) *Up in Smoke*, daily at 1:45, 3:45, 5:45, 7:45 and 9:45 pm, (3) *Paradise Alley*, daily at 1, 3:05, 5:10, 7:20 and 9:30 pm, Southland Center, Hayward, 783-2601

U.A. Cinemas: (1) *Death on the Nile*, daily at 1:30, 4:15, 7 and 9:45 pm, (2) *Midnight Express*, daily at 1, 3:15, 5:30, 7:45 and 10 pm, (3) *The Boys from Brazil*, daily at 2, 4:30, 7 and 9:30 pm, (4) *Halloween*, daily at 1:30, 5 and 8:30 pm, plus *Theatre of Blood*, daily at 3:05, 6:35 and 10:05 pm, 2274 Shattuck, Berk., 843-1487

UC Theatre: *The Tall Blond Man with One Black Shoe* (Yves Robert, 1974, France), with Pierre Richard, 8:05 pm, plus *The Return of the Tall Blond Man with One Black Shoe* (Yves Robert, 1975, France), with Pierre Richard, 6:30 and 9:55 pm, Fri/24, *Heaven Can Wait* (Warren Beatty and Buck Henry, 1978), with Warren Beatty and Julie Christie, 2:40, 6:20 and 10 pm, plus *Quackstar Fortuna Has a Cousin in the Bronx* (Warris Hussein, 1970), with Gene Wilder and

Margot Kidder, 4:30 and 8:10 pm, Sat/25, *Revenge of the Pink Panther* (Blake Edwards, 1978), with Peter Sellers, 2:45, 6:30 and 10:15 pm, plus *The Ladykillers* (Alexander Mackendrick, 1955, UK), with Alec Guinness and Peter Sellers, 4:35 and 8:20 pm, Sun/26, *A Special Day* (Ettore Scola, 1977, Italy), with Sophia Loren and Marcello Mastroianni, 9:45 pm, plus *We All Loved Each Other So Much* (Ettore Scola, 1977, Italy), with Nino Manfredi and Stefania Satta Flores, 7:30 pm, Mon/27, *Salò (The 120 Days of Sodom)* (Pier Paolo Pasolini, 1976, Italy), 6:30 and 10:20 pm, plus *WR: Mysteries of the Organism* (Dusan Makavejev, 1971, Yugoslav), 8:35 pm, Tues/28, *Harlan County, U.S.A.* (Barbara Kopple, 1977), 9:35 pm, plus *Bound for Glory* (Hal Ashby, 1976), with David Carradine, 7 pm, Wed/29, *Dona Flor and Her Two Husbands* (Bruno Barreto, 1977, Brazil), with Sonia Braga, 6:30 and 10:25 pm, plus *The Discreet Charm of the Bourgeoisie* (Luis Bunuel, 1972, France), with Fernando Rey and Delphine Seyrig, 8:25 pm, Thurs/30, *Outrageous!* (Richard Benner, 1977, Canada), with Craig Russell, 9:40 pm, plus *The Boys in the Band* (William Friedkin, 1970), with Leonard Frey, 7:30 pm, Fri/1, 2036 University, Berk., 843-6267

Titles and times subject to change. Call theater to verify.

— Fiona Mackenzie

MICRO-FILMS

MORE TRICKS THAN "MAGIC"; SWASH-BUCKLING SWORDSMEN SAVE "THE DUELLISTS"

The Duellists

What there is of a story takes place between 1800 and 1816 when compulsive duellist and Hussar officer-from-the-ranks Harvey Keitel affixes his fixation to Hussar officer-by-virtue-of-noble-birth Keith Carradine and chases him all over the Napoleonic Wars. The reasons for this are as murky as most of the otherwise smashing cinematography (but then, this may be simulating the omnipresent cold gray light of the duellist dawn—would you believe six sword fights?). And despite marriages, almost simultaneous promotions, campaigns and adventures from Strasburg to Augsburg and Russia and ending up in Paris, the real story is all in the swordsmanship and skewering. The accents of these two are a little off, and Keitel's urge to kill makes him seem like a mad master of martial arts. But although Carradine's honor may not carry the hour or his acting, they both wield wildly swinging swords that are more than well worth watching. (Through Nov. 28; FourStar, SF)

Magic

Pick a card, any card, but director Richard Attenborough still can't quite pull it out of the hat with this ver-

sion of the magic: an ventriloquist (Anthony Hopkins) whose doll slowly becomes his inseparable and raunchy alter ego. What starts out as an engrossing psychological study suddenly turns murderous, but the sleight switch is not deftly done so that from this point on the movie becomes more tricky than magical. Hopkins has learned his legerdemain (but not his accent) and Burgess Meredith is no dummy as the agent well up on all the tricks of his trade, but Ann-Margret does all but disappear in an undemanding role as Hopkins' high school sweetheart now unhappily married, and William Goldman's script cannot conjure up the suspense so sadly lacking in some essential scenes. Although in magic the trick is misdirection, in movies it merely spoils the show. (Alexandria, SF)

Nea

If you believe that a 16-year-old schoolgirl can bring out an erotic bestseller at first crack, then you'll view the rest as tony soft-core satire. Ann Zacharias is a willful literary Lolita and pilferer of erotic paperbacks whose sexual experience amounts to a touch of masturbation and some pretty thorough voyeuristic and reading research. But comes the day she needs more than books to flesh out her fantasies and decides on her handsome editor (Sami Frey) as her deflowerer. When he finally betrays her, literally and otherwise, she plots her revenge with the same thor-

oughness as her writing, but here the plot falls apart and the ending is weak. Nevertheless, it's well photographed, well acted and never prurient, and it handles its eroticism with enough restraint to earn it an "R" rating. But top acting honors go to Camus, a Kinsey-conscious kitycat with much more than just a feline for Masters and Johnson in his dramatic clause. (Lumiere, SF)

Lord of the Rings

To the J.R.R. Tolkien-uninitiated, Ralph Bakshi's attempt to extract the essence of half of this huge tripartite cult classic may not exactly be hobbit forming. To the enthusiasts (depending on the degree of dedication), success may depend on being swept along by the score, not minding the over-repetitiveness and an increasing dependence on battle scenes accompanied by a marked lessening of animation. Purists will either be plagued by a vague unease or ignore all of the above, but from the film's opening moments it's obvious that Bakshi is playing to the 20 million who give Tolkien considerably more than token tribute, and it's pointless to detail the tale here because if you don't already know it the film won't give it to you either. Some of the art work is excellent, and the forces of evil are appropriately terrifying (the first three times around), but if this is a dead-RING-er for the book, non-Tolkians may kick the hobbit altogether. (Regency I, SF)

— Zena Jones

GUARDIAN CLASSIFIED

824-2506

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furniture to live in a spacious unfurnished 6-room flat. Inner Richmond (near Clement & 4th Ave.), \$160/month. Looking for a clever, congenial, straight, over-25 working person, preferably female to live with one other woman. Most bad habits unimportant, but must be a cleaner and have a good sense of humor. 387-3555 after 6 pm

Interested in Fruition?

Tap into your decorative abilities—join us in making our flat a home. Inner Richmond, near GG Park, fireplace. Woman only. Rent \$115. 387-2390

Apartmentmate Wanted

Man, 31, looking for employed woman, 25-35, to share large, sunny apartment above Noe Valley. Own bedroom and bathroom. View, fireplace, \$215. Cliff, 647-4477

Room available immediately. Share 2 bedroom Marina flat with working male. Only the neat, clean, fiscally responsible need apply. \$175/month. First, last, \$55 cleaning deposit. Call 885-2378 early am or late pm

Oakland

Bedroom available December in large home shared by 3 people & a dog. We are looking for someone over 25, employed, non-smoker & not only a people person but a dog person as well. Rent \$125 plus utilities. 444-8831

Female to share 2 bedroom apartment, furnished, pool, deck, 14th and Lincoln, no pets. \$160. 681-8527 Paul

Ashbury Heights—woman to share sunny spacious apt. Great ocean view. I have pets, and prefer non-smoker. \$200. Deposit required. Molly, 665-7737

Room in sunny Russian Hill/North Beach. \$132.50. M/F, quiet, responsible. Workspace studio available. \$75. Call 771-6253

Woman, 25+, to share Victorian house, yard, sauna. 3 men, 2 women. Own bedroom, share meals. No pets. Berkeley, 845-1209

Sunny room in Noe Hills dream house. Terraced gardens, fireplace, skylights, washer/dryer, lots of wood and plants. Women only, over 25, no pets, quiet, secluded and safe. \$225 rent. 648-8702

Woman to share 2-bedroom house with same Oakland, near Mills College, \$175/mo. Call 532-5216

Woman to share large, sunny, cozy Victorian flat on Nob Hill. Own bedroom, \$120 plus 1/2 utilities. Jim, 474-7055

Male or female to share modern 3-bedroom view flat in Outer Noe Valley, \$175. Gabe 626-5285, 285-0283

Unfurnished room in large house with kitchen privileges—small yard, fireplace, located in Excelsior district. \$150 per month. Prefer woman, non-smoker, no pets. Bob, 334-7035 bet 7-8 am, after 9 pm

RENTALS TO TRADE

Two bedroom apartment in San Francisco wanted to trade for two bedroom house on ocean in Trinidad, CA. Dec 26-Jan 1. Negotiable. 707-677-0367

SPACE WANTED

Professional writer seeks sublet or housesit situation—pay to \$175. Larry, 752-5340

\$25 Reward

live-in warehouse or storefront sought. Will upgrade interior. Call Lisa, 863-5793

Studio Space For E. Bay Artist

My studio space is being demolished by greedy developers. I have a complete etching studio looking for a place to happen. I need approx. 500 sq ft in Oakland, or other serious artists interested in joining together to find large warehouse space in Oakland area. Call Neal 654-0483

Stable, reliable male photographer, book producer, 35, seeks to share neat, attractive SF or Marin living space with woman/women. Need darkroom space. Veggie garden? Quiet, non-smoker. Bill, 863-3421 mornings/after 8 pm

Wanted—to housesit or rent room for Christmas vacation. Reliable, responsible, older woman. 552-1980

Writer needs quiet place to live and work. If you know one, call 467-7636, 626-6528

Wedding Bells

Elegant affordable space sought by nice couple for wedding and/or reception for a Saturday afternoon in March. Approximately 150 persons. Call Julie 929-1417, or Jeffrey (work) 434-0120, (home) 474-3354

LEARNING & GROWING

ARTS/CRAFTS

The Painting Experience

Creative painting as a means of expression and self-discovery. Classes and workshops in San Francisco. Mitchell M. Cassou, 564-8515

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SURF DANCE STUDIO

at Irving/46th Ave. is now offering a special 3-week course
Touch Dancing—Smooth, Latin, Jitterbug
Starting Fri. 12/1, 5-6 pm
Enrollment limited
Also offering jazz, ballet, tap, tumbling
Hawaiian/Tahitian, body conditioning
Information: 566-9122 or 359-2515

Disco, Flamenco,

Mexican, folk, tap, East Indian, belly dancing. Theatre Flamenco Ethnic Dance Center, 465 South Van Ness, 431-6521

Present Earth Moves

Sheri Gaia, former soloist with the Netherlands Dans Theater, will offer classes in her own technique and style of dance, beginning at the Samuel L. Lewis Studios, 3316 24th Street (Cr. Mission) in San Francisco, 3:00 to 5:00 pm. \$5.75/single class, \$19.00/4 wks. Earthly Studios, home of The Earthly Co. of Sheri Gaia and Robert Amacker will open early in 1979

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GET IN SHAPE!

During November let an experienced bodybuilder build your body

SAVE 50%

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With a little coaching, you can easily learn to run and enjoy it. I teach a slow running gait that gets you started. Call Robert Crome, therapist and runner, 885-3053.

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Seminars discussing contact lenses, orthokeratology, biofeedback, iridology, nutrition and psychology of vision. Two Thursdays each month. 450 Sutter Medical Bldg., SF. Open to the public

For reservations, call 391-2820.

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Psychic readings—a means for expanding your self-awareness and activating healing processes at all levels of your being. Shirley Garrett, 924-6330

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is good for your soul. Join us in the fight against fear, ignorance, superstition and neurosis. American Atheists, Box 40174, San Francisco 94140

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AD OF THE WEEK

METAPHYSICAL

Atheism

is good for your soul. Join us in the fight against fear, ignorance, superstition and neurosis. American Atheists, Box 40174, San Francisco 94140

Printed here is the most interesting use of Classified Advertising that we received this week.

Dance Therapy
 "A Moving Experience" Ongoing SF group and weekend retreats. Creating space for playful spontaneity, genuine contact and pure joy! Techniques include deep relaxation training and auto-suggestion. For more information, write Robert Pickett, M.D., Berkeley Holistic Health Center, 2640 College, Berkeley, CA 94704.

Simoleons, emoluments, molitions... see Merchandise BOOKS & PUBLICATIONS

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 Oivorce, separation, mid-life crisis, marriage. I am available to guide you through the difficult passages 681-4055.

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 Sliding fee scale

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- Explore relationships
- Meet new people

We will do individual Gestalt work, supportive encounter, sharing of experiences and whatever else comes from our being together.

No ongoing commitment—Just come when you want!
 7 pm Thursdays, \$4 fee
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Information: Ernest Isaacs 524-1074

Who Says Money
 can't buy happiness? \$3 will get you started with a self-help booklet. Write 625 Post St., Box 261, S.F., CA 94109

Christmas Directory

LAST CHANCE!

For the un-Scroogelike rate of \$11 per column inch per issue you can advertise your shop, service or special in each Christmas Directory from now till the holidays. But you'd better rustle your holly leaves: after Friday, November 24 the rather more Scroogelike rate of \$13 per column inch goes into effect—not quite as tasty, but still a Yuletide bargain! Call Guardian Classified now at 824-2506 and charge it to your Visa or MasterCard.

Irene Siegel



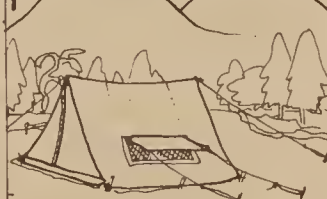
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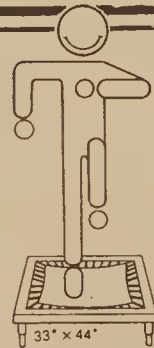


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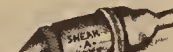


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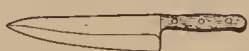
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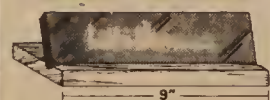
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how to approach business or personal problems? For objective insight, get graphoanalytic solution 841-1989. Twenty years experience

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Individuals and groups. Art Rohrbach, 563-0231

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Drop-in groups, \$5. Primal Feeling Therapy Monday 7:30 pm. Dream Analysis, Saturday 1 pm. Shyness Workshop, Saturday 3:30 pm. 3216 Fillmore St. SF. Feeling Therapy Center. 922-8098, 921-2853

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Individual and group sessions. Psychosynthesis is a body/mind/spirit approach. Sliding scale fee. Alanna Hartzok, M.A., 584-1396, SF.

The Gurdjieff Ouspensky Center is now accepting members, 566-6531 SF. 526-3825 East Bay

Primal process—the Center Within, San Anselmo, and at The Berkeley Center, 2820 Adeline, Berkeley, CA 94703. (415) 548-3543

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Private sessions, seminars, weight, smoking, past lives. Jean Richards, nine years experience. Metaphysical Center, 420 Sutter St. 626-6649, 781-0732

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Free classes for three months for adults. For further information, please call John Pereira, 863-2455.

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Auto mechanics for consumers. See Merchandise. BOOKS & PUBLICATIONS

THEATRICAL INSTRUCTION

Mime

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BOOKS & PUBLICATIONS

Car Owners Beware!

Are new cars any good? Are older cars better? Due to ever-falling profits manufacturers are cutting down on quality and reparability. Be a smart consumer! Read *Why a Mechanic?* a consumer-oriented, mechanically-informative, fully-illustrated book. \$4.95. Immo Bitschkus, PO Box 932, Redwood City, CA 94063 (855 Jefferson)

Mole Jokes

Satisfaction guaranteed! Send \$1 and self-addressed stamped envelope to: Mole Order, 1388 M California, San Francisco 94109

American History like you never learned in school. *The Free & The Unfree: A New History of the United States* (Penguin Books), by Peter Carroll and David Noble.

New York/Los Angeles Times

Sunday SF, Berkeley, southern Marin, Palo Alto Daily. Financial District, Pacific Heights. 332-4790.

CREATURES



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Delicious Gourmet Treat

Naturally smoked meats—turkey, beef, pork, chicken, ready to eat, no nitrates or preservatives. Wholesale, to public Calif. Smoked Meats, 567-3797

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Dazzling birthstone jewelry, pendants, earrings, watches, etc. Color catalog Johnson, Box 77442, San Francisco, CA 94107

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Cash for gold & silver—coins, jewelry. Also diamonds—any size. Jack 824-6547

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Remember that pompous and condescending employee handbook? I want yours. 285-0725.

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Telephoto lens, Soligor T4 automatic zoom. 90-230 mm. f4.5, apertures f4.5-22 with adapter for Miranda, Minolta, etc. Bayonet mount, perfect condition, barely used. \$100. Susan, 658-4009

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My name is Sally Simmons. For years I've been using natural sea sponges instead of fiber, plastic and chemically treated tampons mass produced by the "feminine hygiene" industry. Natural menstrual sponges are hand-gathered from ocean depths. Most women love the way my sponges feel. They are light-weight and highly compressible, convenient to carry and, of course, there is no disposal problem. 3 reusable sponges (1—2 year supply!) plus informative booklet \$4.95 post paid (Calif. residents add 30¢ tax). S.A.S.E. and 50¢ for booklet alone. **Sally Simmons Sponges**, P.O. Box 201, 1940 Orr Springs Road, Comptche, CA 95427. Money-back guarantee

NOTICES

AUTHORS/RESEARCHERS

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I am compiling a book of poetry written by young people. Send your most introspective work, along with address and/or phone no. to: P. Gloeckner, C/O Hayes, 899 Green, Box 408, SF, CA 94133

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SPECIAL INVESTOR WANTED

My business design needs an investment of 80K dollars. This enterprise will gross the first year approx. 800K with profits at about 20 percent. The Investor Must Meet These Qualifications:
Was against the U.S. involvement in Vietnam during the sixties, voted No on Prop 13, has demonstrated a charitable nature, believes that small is beautiful and is versed in ecology and holistic principles.
An intelligent and rewarding business needs good people.
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Our special Year-end Double Issue, appearing December 27, will have the widest circulation of any Bay Guardian ever, and here's why:

- It will be sent to every subscriber before New Year's Day.
- It will be sold in the newsracks for a full two weeks.
- It will be carried in many retail outlets for a month, along with our regular January issues.
- It will be distributed throughout 1979 as a bonus premium to new subscribers, and as part of other special offers.

As the biggest, thickest, *longest* Bay Guardian of the year, this issue will be saved and used over and over again. Among the special featured contents are:

- * **New Year Predictions** of expected happenings in 1979.
- * **The Best of San Francisco and the Bay Area.** More extensive than ever before, this section will include our picks of the Best in local food, drink, shops, services, personalities and activities.
- * **1979 Events and Entertainment Calendar**—featuring special events happening throughout the new year.
- * **Hotline Guide**—a useful compendium of all the phone numbers you need for urban survival.

Sound like a lot? It is! And yet, your business can be included in the special Classified Business Directory of the year-end issue and achieve such extraordinary exposure at the *regular Classified rates!* That's right—for just \$15 per column inch (\$12, copy only) you can take advantage of the Best offer we have ever made and receive what amounts to a year's worth of advertising for the price of a single week.

So be among the Best—call 824-2506 and charge it to your Visa or MasterCard. **But hurry—the Classified Business Directory deadline is 5 pm, Tuesday, December 5.**

GUARDIAN CLASSIFIED

Where It Happens Every Week.

MESSAGES

Nancy Merril or relative, please call Bonnye Bentz 326-9159, soon

Architectural artist, catered cookery Perfect plumbing, decks for sunning Medical services, whirling dervishes, Mighty movers, repaired Hoovers Romantic insns, swimming lins If you're wise, you'll advertise

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824-2506

PERSONALS

Because of legal liabilities, the Guardian does not print last names, private addresses or telephone numbers in this classification. PERSONALS advertisers must use a Guardian box, PO Box or commercial mail service box. No exceptions. For Guardian Box information, see the Giant Grid Coupon in these pages.

Playgirl seeks Mr. Magnanimous Write Joy, Box 31332, San Fran, CA 94131, incl. stamp

Wanted: Two bi men who are lovers and would like to share their laughter and loving on occasional weekends with intelligent, sensitive W/F, 26 PO Box 4531 Berkeley 94704

Bob looking for Constance to help retrieve Willard's bowling trophies Guardian box 13-11-J

Gentleman-Lover

47, 5'8", 160. Knowledgeable, artful, romantic, affectionate, tactful. Lives simply interested Eastern thought, notably tantra. Enjoys classical music, walking, rowing, painting, poetry, theater. Healthy, intelligent, responsible. Sexually uninhibited women are invited to write fully and frankly in complete confidence Box 26478, S.F. 94126

Hi! Tall, attractive W/M desires sensual woman for cuddly affair. Let's have fun Total discretion SF OK, will call immediately Boxholder, Box 2071, San Leandro 94577

Single girls' English man, 33, has interesting proposition, possibly including trip to England. Interested? Then write to Peter, c/o Tonsora, Lymington, Exmouth, Devon, England

Just moved to SF from the midwest and feeling a little lost. W/M, 29, clinical psychologist, into sailing and exploring the Bay Area. I'm looking for a gentle, insightful woman, 25-35 Guardian Box 13-11-G

Will This Method Improve

the odds of finding an attractive, responsive, creative, intelligent, liberated woman with verve, a sense of humor, a passion for life and the courage to be herself? An attractive, creative, well-educated, dynamic W/M, professional scientist, joyously involved in life and in work that I love seeks an emotionally secure and intellectually alive woman of similar passions who is 30 to 40 years old, self-confident, curious, imaginative, energetic, artistic, sexy and happily involved in a profession or career. I enjoy travel to off-beat places in the world, as well as visits to New York and London for the theatre and museums. My job takes me to the high mountains, and I love hiking, sailing, uninhibited, unexploiting sex, time food, creating photographs, listening to fine solo guitar, piano and cello, encounters with authentically creative people of whatever craft, social class or nationality. Utterly bored by conservatives of all types, liberal conformists, racists, snobs and polite conversations which conceal rather than reveal and by people who are afraid to discover or express themselves. If this profile suggests that we might be compatible, supporting, stimulating and pleasurable for each other, and possibly much more, let's communicate and explore that possibility. Please write and send a photo. Discretion assured Box 6708, Concord, 94524

Former N.Y. female, emphatically prefers S.F. but quite perversely misses the quintessential N.Y. Male (from anywhere). I used to fight the battle of the sexes with—a sophisticated, savvy, successful, stylish, self-assured smart-ass who's hyper-active, aggressive, opinionated, a bit obnoxious perhaps, but never boring, 30's, handsome or uniquely attractive (Jewish?) I'm undeniably terrific looking, short, sexy, punky, funky, 28, dark curly hair, flashing eyes and smile Guardian Box 13-12-C.

Tall, adventurous, easygoing W/M, professional, 53, married, seeks woman wishing discreet, satisfying affair. I like talking, laughing, exploring, touching, caring PO Box 3382, Walnut Creek, 94598

Attractive, young, bi female wanted for intimate evenings of quiet conversation and gentle loving. Join a small secret group of beautiful people who love warmth of touch and enjoy fantasy without risk. Photo returned Box 13146, Oakland, CA 94661

B/M, 37, engineer, safe, attractive, lonely seeks lonely, neglected coed or other W/F or O/F for late evening, very discreet companionship or fulfillment or your secret whims. Write #82, 55 Sutter, SF 94104

Attractive, professional W/F, 34, who likes indoor and outdoor activities, talking, reading, music, relaxing and being close, would like to meet male counterpart. Write Guardian Box 13-11-D

Attractive slender couple, 27, interested in sensual experimentation with same Guardian Box 13-12-B.

Curvaceous, strong, attractive woman seeks intelligent, imaginative, physically-fit man to partner her in some very kinky fantasies of both her and his design. Not offering a fixed relationship of dominant and submissive roles, specifically proposing to challenge both elements in each of us. Am well-educated, unconventional, successful, seeking a peer Guardian Box 13-11-F

Slim attractive professional black male 32, wishes to meet white female ages 20-25 with same qualities who loves gourmet restaurants, Tahoe, dancing. If interested, send photo and info to Guardian Box 13-11-E

Discover Montana

Dissident Yale grad ('58), claims there is more to life than money, smog, crime, traffic jams and the Joneses. He's trading it all in for a place in the country to write to farm and to raise a family. Is there an unusually lovely, thirtyish woman out there who can relate to such a dream and who would like to know more? P.O. Box 11542, San Francisco, 94101

Creative, active, Berkeley W/M Ph.D., 40, 5'9", 150#, European upbringing, cultured, gentleman with highly developed taste, youthful, affectionate, kind, dependable, loves skiing, good music, dining out looking for lasting relationship with classy, compatible W/F 26-32 who is slim, striking, affectionate, intelligent, mature, neat, healthy, who likes to ski and who is emotionally and financially secure Guardian Box 13-11-P

Are you young, attractive, pleasant and serene? Are you tired of the plastic social scene? Are you hungry for something more real, a love to nurture, count on and feel? If you read these words and find them true, my heart, arms and spirit are yearning for you. The scent of Jasmine, the color of jade, write to me, my beautiful maid. Open your heart, write me a letter. Let our love start—the sooner the better Guardian Box 13-11-O

Dear Santa Claus

For my 32nd Christmas I want only one thing: a rare woman, someone in whom beauty is more than skin deep, unspoiled by the cold, dry hardness of our times, she's warm, humorous, and soft. I've been good all year, and if you send me such a special gift, I promise to treat her well, to enjoy and care for her, without confining her, for as long as she is with me. Please let me know if you have such a woman in stock. Signed, A Man of the World, Guardian Box 13-13-A

Gay man, 30 yrs., who has chosen the practice of yoga as a spiritual path toward self realization, seeks to communicate with a brother, who is deeply committed to this path, so that we may serve as mirrors of reflection for each other during this period of transformation of self. Will answer all letters Guardian Box 13-12-D

I Take Good Care

of mind, body and spirit! Tall, intelligent, pretty, musical, 36-25-36, W/F, 30, desires man 23-38, handsome, built, bright, deep, uninhibited, together, solvent, for rewarding friendship. Photo, introspective letter. East Bay nice Guardian Box 13-11-N

W/M 32 seeks intelligent female for companionship, physical contact, sensual and sexual exploration, weekend trips and fun sharing. I'm not looking for a strictly sexual affair but don't want something solely platonic either. 1476 California St., #241, SF 94109

Attractive, good natured female seeks mature male with brains, some brawn, humor. Good find for an intellectual, moderately athletic man in his forties who likes capable but reasonably carefree blondes. C/o Simpson, Box 10003, Oakland 94610

W/M, 33, goodlooking, intelligent, adventure-some, nice person, self-employed, seeks pretty, physically attractive, sensual, nice woman as companion, friend, lover. Reply PO Box 99263, San Francisco, 94109

Mellow, consciously growing, mid-forties man, divorced, open to affectionate, attractive, expressive woman who wants cozy nest (intimate evenings, classical music, reading, fireside), frequent mini-vacations, space for socializing with common/separate friends, hobbies, solitude, deep giving/receiving, much touching/nurturing, sensitivity, sensuality, harmony, humor, trust, truthfulness, clear communication, commitment. Box 24411, San Jose 95154

Extra long haired Japanese male artist, slim, attractive, sensual, in to the arts and photography would like to meet W/F for friendship, warmth and possible relationship. Guardian Box 13-14-A

Marriage minded successful Jewish executive seeks attractive youthful alive woman for loving caring mellow relationship. Prefer East Bay, Marin. Guardian Box 13-11-K

Am looking for an honest ladyfriend. Enjoy nature, music, vegetarianism, TM, massage, laughing, tenderness, helping, giving, sharing & caring. Am truly a beautiful & sincere man, 20's, mature, kind, open minded, passionate, slender and pretty. Write Pat, Guardian Box 13-11-L

Attack Of The Killer Tomatoes
Any woman who would admit that she wants to see this movie has my kind of sense of humor. I'm a W/M, 28, 5'2" Guardian Box 13-14-B

Gentle Gay Guy 40's Offers
relaxing massage, etc. to muscular hairy straight guy over 30. No S's, no reciprocation. Budd, Box 206, 625 Post St., SF 94109

Attractive, athletic, white male, Ph.D., in mid-thirties, would like to meet sexy female, preferably large busted, to share good times and sex. Please send photo and phone number to: 625 Post St., Box 568, SF, CA 94109

Understanding, compassionate, aware male desires female counterpart enjoying sharing, caring, nature, open concerning religion, sex, politics. POB 19084, Oakland, 94619

Attractive W/M attorney and musician, 28, 5'7", 160 lbs, brown hair, blue eyes, would enjoy meeting women who are independent, happy, relaxed, self-confident, attractive, and like to laugh and have fun. Please send letter describing yourself (with photo if available) and phone number to Guardian Box 13-11-H

Male lawyer, 39, tall, slender, would like to meet female counterpart for non-heavy but venture-some, feeling relationship. Write Box 26271, SF 94126

Attractive foreign lady, early 30's, seeks caring-sharing relationship with intelligent, refined, unattached gentleman. Wide interests. Outdoors, travel, food, dancing, prefer a Libra, Aquarius, Aries or Leo. 625 Post, #354, SF 94109

W/F, 25, attractive, 5'8", sensitive, intelligent, real, untypical, somewhat unsociable and non-energetic, likes love, intensity, being healthy, food, movies—want good looking, intelligent, sensitive, strong male friend. 537 Jones Street, #8313, San Francisco, CA 94102

W/M soon 62, recently widowed after 35 years of marriage, incredibly lonely. Employed full time professional, Aries (if you care—I don't), Scandinavian descent, University graduate, and won't insult your intelligence by claiming every complimentary adjective in the dictionary. Do claim that I am a gentleman, and will treat you as the lady I expect you to be. Old fashioned words which still have meaning. Modern mores allow me to say that Sada Thompson is my fantasy sex object, and tall would be nice. Objective, married, companionship in our senior years. First meeting involves no risk, promise to leave anytime you ask. Guardian box 13-11-C

For a special person: Asian M, 26, 5'10", gentle, sensitive, kind, helpful, intelligent, good-looking, sense of integrity, new at relationships, seeks woman of similar qualities for friendship, companionship, and long-term relationship, for sharing, movies, horseback riding, drives, walks, Guardian Box 13-11-A

Wanted: Attractive female partner for serious disco dancing Guardian Box 13-12-A

Attractive, virile, white man, 40. Seeks pleasant woman for occasional dates, friendship, other pleasures. 537 Jones #101, SF 94102

Slim, smart, artist, completing house near remote vineyard. Business visits in Bay area. Seek F contact, comparable assets, non-jargoned, under 38 Guardian Box 13-11-B

SOCIAL

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1187 Franklin at Geary, SF

\$4 donation. For more information, call Judy Freeman at 776-4580

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Abacus Cleaning Coop

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THREE INSERTIONS

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Secluded lodging in redwood forest near Mendocino village. \$25-\$35 daily. Includes Continental breakfast. Visuals and sundry spirits. (Group rates available) Free brochure (707) 937-0811 or write PO Box 207, Mendocino, CA 95460

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7-8 am or after 9 am

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Half share of sailboat for sale. Islander 23 7 h.p., \$3,000 or best offer. 433-5176

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County only. Please call 824-2506 for charter rates and information.

NOTICE!

The Bay Guardian will publish a special two-week double issue on December 27. Guardian Classified therefore regrets to announce that certain kinds of Legal Notices which require consecutive weekly publication cannot commence insertion after the week of December 6 (deadline: December 1). Regular weekly publication will resume with the issue of January 10 (deadline: January 5).

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34638

The following persons are doing business as SWISS LOUIS RESTAURANT, Pier 39, Building E, Unit 204, San Francisco, CA 94133. John Marconcini, 16 Prescott Court, San Francisco, CA 94133. Salvatore Chiavino, #1 Key Largo Course, Corie Madera, CA. This business is conducted by a general partnership. Signed Salvatore Chiavino. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 8, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41714

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34311

The following person is doing business as THE TALANTON GROUP, 250 Masonic Avenue, San Francisco, CA 94101. Mr. H. Lee Burton, Managing Principal, 359 Half Moon Lane, Daly City, CA 94015. This business is conducted by an individual. Signed H. Lee Burton. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 25, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

BG-13021

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34633

The following person is doing business as WJS LEGAL SERVICES, 2385 California Street, San Francisco, CA 94115. Wendy J. Schofield, 2385 California Street #1, San Francisco, CA 94115. This business is conducted by an individual. Signed Wendy J. Schofield. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 8, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41739

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34526

The following corporation is doing business as STARBUCK, Inc., 1041 Lake Street, San Francisco, CA 94115. Starbuck, Inc., 1041 Lake Street, San Francisco, CA 94118. This business is conducted by a corporation. Signed Starbuck, Inc., Seymour Sumow, Vice President. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 6, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41744

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34265

The following person is doing business as MASTER LEADS OF CALIFORNIA, 369 Turk Street, Box 29, San Francisco, CA 94102. Dean Aubrey Jones Jr., 35 Waller #2, San Francisco, CA 94114. This business is conducted by an individual. Signed Dean R. Jones. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 23, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

R-41604

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34501

The following persons are doing business as NEEDHAM/MOSHER PRODUCTIONS, 915 Howard, San Francisco, CA 94103. Mark Andrew Needham, 147-A Park, San Francisco, CA, Christopher Michael Mosher, 351 Torino, San Carlos, CA 94070. This business is conducted by a general partnership. Signed Mark Needham. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 3, 1978.

Pub. Dates November 8, 15, 22, 29, 1978

BG-13032

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34635

The following persons are doing business as C&C PRESENTS, 2014-A Judah Street, San Francisco, CA 94122. Sandra Call, 2014-A Judah Street, San Francisco, CA 94122. Carrie Ewing, General Delivery, Main Post Office, Redwood City, CA 94063. This business is conducted by a general partnership. Signed Sandra Call. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 8, 1978.

PAMELA E. RHODES
350 Sansome Street, Suite 920
San Francisco, CA 94104
Attorney for Applicant

Pub. Dates November 15, 22, 29, December 6, 1978

R-41740

Tip The Scales In Your Favor

Guardian Classified publishes Legal Notices for SF businesses or actions-at-law at the lowest rates in town 824-2506

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34289

The following persons are doing business as VIDEO RELEASING CONCEPTS, 681 Market Street, San Francisco, CA 94105. Allen White, 2613 California Street, San Francisco, CA 94105. Gary Merkle, 2275 Morello, Pleasant Hill, CA 94523. David Cooper, #2 Cottage Lane, San Carlos, CA 94070. This business is conducted by a general partnership. Signed Allen White. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 23, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

R-41606

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34308

The following person is doing business as UNDERGROUND MACHINE SHOP, 126 Riverton Drive, San Francisco, CA 94132. Thomas Tabak, 126 Riverton Drive, San Francisco, CA 94132. This business is conducted by an individual. Signed Thomas Tabak. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 25, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

R-41607

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34364

The following corporation is doing business as SCT/SYSTEMS COMMODITY TRADING, SAM/SYSTEM ADVISORS MARKETING (2 names), 1413 Kearny, San Francisco, CA 94133. Bassetti and Schandiermer, Incorporated, 1413 Kearny, San Francisco, CA 94133. This business is conducted by a corporation. Signed W. H. C. Bassetti. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 27, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

BG-13022

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34363

The following persons are doing business as ORIGINAL FACE VIDEO, 3580 21st Street, San Francisco, CA 94114. Joseph Tieger, 3580 21st Street, San Francisco, CA 94114. Joanna Luther, 45 Montclair, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Joseph Tieger. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 27, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

BG-13023

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34036

The following person is doing business as WEST COAST NEWS SERVICE, 2011 California Street #203, San Francisco, CA 94109. Jonathan V. Tufts, 2011 California Street #203, San Francisco, CA 94109. This business is conducted by an individual. Signed Jonathan V. Tufts. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 11, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

BG-13025

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34546

The following persons are doing business as CONFERENCE RECORDERS, CONVENTION CASSETTES, CONVENTION CASSETTES BY CONFERENCE RECORDERS (3 names), 2066-C Walsh Avenue, Santa Clara, CA 95050. John E. Harrah, 1690-B Stevens Place, Los Altos, CA 94022. Barbara B. Geddes, 11839 Hilltop Drive, Los Altos Hills, CA 94022. This business is conducted by a general partnership. Signed Barbara B. Geddes. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 6, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41745

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 744964

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of JOHN PAUL MACKEWEN for change of name. The application of JOHN PAUL MACKEWEN for change of name, having been filed in Court, and it appearing from said application that JOHN PAUL MACKEWEN has filed an application that his name be changed to JOHN STRIDER; now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 30th day of November 1978, at 9 o'clock am of said day to show cause why the application for change of name should not be granted. Dated October 24, 1978. Francis W. Mayer, Judge of the Superior Court.

ARMANDO IBANEZ
681 Market Street Suite 875
San Francisco, CA 94105
(415) 548-0747
Attorney for Applicant

Pub. Dates November 1, 8, 15, 22, 1978

R-41606

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34619

The following corporation is doing business as SYNTRACTS INC., 320 Carmel Avenue, Pacifica, CA 94044. California Syntracts, 320 Carmel Avenue, Pacifica, CA 94044. This business is conducted by a corporation. Signed Syntracts, Inc., Gerald L. Chappell, President. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 8, 1978.

Pub. Dates November 15, 22, 29, Dec 6, 1978

R-41746

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34267

The following person is doing business as THE NORTH BEACH FLOOR COMPANY, 1126 Kearny Street, San Francisco, CA 94133. Brian Michael Halton, 1126 Kearny Street, San Francisco, CA 94133. This business is conducted by an individual. Signed Brian M. Halton. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 23, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

R-41605

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34224

The following persons are doing business as E-QUALITY IN HOUSING, 1254 La Playa, SF, CA. Michelle M. Bowers, 1254 La Playa, #2, SF, CA. Corbett H. Bowers, 1254 La Playa, #2, SF, CA. This business is conducted by co-partners. Signed Michelle M. Bowers, Corbett H. Bowers. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 20, 1978.

Pub. Dates November 1, 8, 15, 22, 1978

R-41534

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34394

The following persons are doing business as SABAZIUS IMPORTERS, 288 30th St., San Francisco, CA 94114. James Lawrence Cerruti, 288 30th St., San Francisco, CA 94114. John Branan Wooster, 719 19th Ave., San Francisco, CA 94121. This business is conducted by a limited partnership. Signed James L. Cerruti. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 30, 1978.

Pub. Dates November 8, 15, 22, 29, 1978

R-41679

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34637

The following persons are doing business as HO-TEL EDWARD II, 3155 Scott Street, San Francisco, CA 94123. Robert P. Holland, 3155 Scott Street, San Francisco, CA 94123. Denise L. Holland, 3155 Scott Street, San Francisco, CA 94123. This business is conducted by individuals (husband & wife). Signed Robert P. Holland. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 8, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41742

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34677

The following person is doing business as TANTE MARIE'S COOKING SCHOOL, 271 Francisco, San Francisco, CA 94133. Mary Risley, 1207 Leavenworth, San Francisco, CA 94109. This business is conducted by an individual. Signed David L. Worrell. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

DAVID L. WORRELL
Anderson & Michael
801 California St., Suite 1902
San Francisco, CA 94108
Attorney for Applicant

Pub. Dates November 15, 22, 29, December 6, 1978

BG-13047

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34678

The following persons are doing business as TOLMAR ENTERPRISES, 572 Ramsell Street, San Francisco, CA 94132. William Major Toliver II, 572 Ramsell Street, San Francisco, CA 94132. Joan Marie Mariner, 572 Ramsell Street, San Francisco, CA 94132. This business is conducted by a general partnership. Signed Joan M. Mariner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

BG-13041

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34628

The following person is doing business as AIKEN PLUMBING, THE PLUMBER, 130 Pierce Street, San Francisco, CA 94117. Ted Aiken, 130 Pierce Street, San Francisco, CA 94117. This business is conducted by an individual. Signed Ted Aiken. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 8, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41741

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34600

The following person is doing business as PUBLIC NUANCES/DISCO DAY CARE, 1245 California St., #104, San Francisco, CA 94109. Barbara Elizabeth Fies, 1245 California St., #104, San Francisco, CA 94109. This business is conducted by an individual. Signed Barbara E. Fies. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 7, 1978.

Pub. Dates November 15, 22, 29, December 6, 1978

R-41747

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34346

The following persons are doing business as LAISON CO., 1515 Taylor, San Francisco, CA 94133. Darryl C. K. Leung, 1515 Taylor, San Francisco, CA 94133. Brian C. K. Leung, 1515 Taylor, San Francisco, CA 94133. Alex K. C. Wong, 1604 Powell, San Francisco, CA. This business is conducted by a general partnership. Signed Darryl C. K. Leung. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 26, 1978.

Pub. Dates November 8, 15, 22, 29, 1978

R-41675

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34356

The following persons are doing business as STANDARA ASSOCIATES, 120-A Linda, San Francisco, CA 94110. Stanley Kurz, 120-A Linda, San Francisco, CA 94110. Sandra Madden, 120-A Linda, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Stanley Kurz. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 26, 1978.

Pub. Dates November 8, 15, 22, 29, 1978

R-41676

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34348

The following persons are doing business as THE KITCHEN DRAWER, 2501 Sacramento, San Francisco, CA 94115. Ann K. Weinstein, 19 Rosewood, San Francisco, CA 94127. Daniel D. Weinstein, 19 Rosewood, San Francisco, CA 94127. This business is conducted by individuals (husband & wife). Signed Daniel D. Weinstein, Ann K. Weinstein. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 26, 1978.

Pub. Dates November 8, 15, 22, 29, 1978

R-41677

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34455

The following corporation is doing business as SPEEDY TOW SERVICE, 3420 18th St., San Francisco, CA 94110. Commercial Ventures, Inc. (California), 3420 18th St., San Francisco, CA 94110. This business is conducted by a corporation. Signed Orlando Aguilar, President, Commercial Ventures, Inc. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Nov. 1, 1978.

Pub. Dates November 8, 15, 22, 29, 1978

R-41682

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34523

The following persons are doing business as PROFESSIONAL PRESS, DOUBLE TAKE PRODUCTIONS, (2 names), 368 24th Avenue, San Francisco, CA 94121. Claire Morris Dobie, 368 24th Avenue, San Francisco, CA 94121. Paul Edward Dobie, 368 24th Avenue, San Francisco, CA 94121. This business is conducted by individuals (Husband & Wife). Signed Paul Dobie, Claire Dobie.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 6, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

R-41743

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34700

The following person is doing business as GOLD DUST ENTERPRISES, 850 Elizabeth Street, San Francisco, CA 94114. Pamela R. Tkac, 850 Elizabeth Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Pamela R. Tkac.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 13, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56219

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34768

The following person is doing business as TERRIFIC GRAPHICS, 400 Montgomery Street, Suite 622, San Francisco, CA 94104. Michael Allan Newton, 92 Castro Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Michael A. Newton.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 15, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56220

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37482

The following person is doing business as JOE KINCHEN & COMPANY, 233 Lisbon Street, San Francisco, CA 94112. Joe Michael Kinchen, 233 Lisbon Street, San Francisco, CA 94112. This business is conducted by an individual. Signed Joe Kinchen.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 15, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56221

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34751

The following person is doing business as PARADISE FOUND, 2312 Market St., San Francisco, CA 94114. Kenneth Michael Carr, 1390 Market Street, San Francisco, CA 94102. This business is conducted by an individual. Signed Kenneth Michael Carr.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 14, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56222

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34783

The following persons are doing business as ROULETTE, 292 Randall Street, San Francisco, CA 94131. Jeanette Sartain, 292 Randall Street, San Francisco, CA 94131. Pamela Moore, 79 Sidney Court, San Rafael, CA 94903. Janet Morrison, 79 Sidney Court, San Rafael, CA 94903. This business is conducted by co-partners. Signed Jeanette Moss Sartain.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 15, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56223

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34774

The following person is doing business as BAY HERITAGE, LTD., 155 Vicksburg, San Francisco, CA 94114. Kay Pachtnier, 155 Vicksburg, San Francisco, CA 94114. This business is conducted by an individual. Signed Kay Pachtnier.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 15, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56224

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34664

The following person is doing business as PHYSICIANS PHARMACY, 3490 Sacramento Street, San Francisco, CA 94118. Sherwin Louie, 5484 Fernhoff Road, Oakland, CA 94619. This business is conducted by an individual. Signed Sherwin Louie.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 9, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56225

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34680

The following persons are doing business as PERFORMING ARTS CLIPPING SERVICE, PACS (Two names), 1743 Golden Gate Avenue, #12, San Francisco, CA 94115. Lance S. Rosenthal, 1743 Golden Gate Avenue #12, San Francisco, CA 94115. Evangel King, 1743 Golden Gate Avenue #2, San Francisco, CA 94115. This business is conducted by a general partnership. Signed Lance S. Rosenthal.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13042

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34675

The following corporation is doing business as WOMEN ON THE RUN, 2131 Union Street, #5, San Francisco, CA 94123. Women On The Run, Inc., 17 Elm Avenue, Kentfield, CA 94904. This business is conducted by a corporation. Signed Women On The Run, Inc., Mary B. Healy, President.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13045

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34676

The following persons are doing business as SATENBRUSSTAR ASSOCIATES, 2370 Broadway, San Francisco, CA 94115. Norma Frances Saiten, 2370 Broadway, San Francisco, CA 94115. James Brusstar, 5555 Estates Drive, Oakland, CA 94618. This business is conducted by a general partnership. Signed Norma F. Saiten.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13044

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 744006

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of MARILYN CORNELL, AKA MARILYN ROSE CORNELL, AKA MARILYN BROWN CORNELL for change of name.

The application of MARILYN CORNELL for change of name, having been filed in Court, and it appearing from said application that MARILYN CORNELL has filed an application that her name be changed to MARILYN ROSE BROWN, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 24th day of November 1978, at 9 o'clock a.m. of said day to show cause why the application for change of name should not be granted.

Dated October 2, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: November 1, 8, 15, 22, 29, 1978.

R-41603

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34456

The following person is doing business as PATRICK & PATRICK, 1224 45th Ave., San Francisco, CA 94122. Patrick P. McKenna, 1224 45th Ave., San Francisco, CA 94122. This business is conducted by an individual. Signed Patrick P. McKenna.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Nov 1, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.

R-41683

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34709

The following person is doing business as ROY STANLEY & ASSOCIATES, 1625 Vallejo Street, San Francisco, CA 94123. Le Roy A. Stanley, 1625 Vallejo Street, San Francisco, CA 94123. This business is conducted by an individual. Signed Le Roy A. Stanley.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 13, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-41773

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 745288

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of CHRISTOPHER TZE-HENG LEUNG for change of name.

The application of CHRISTOPHER TZE-HENG LEUNG for change of name, having been filed in Court, and it appearing from said application that CHRISTOPHER TZE-HENG LEUNG has filed an application that his name be changed to CHRISTOPHER TZE-NING LEUNG, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 14th day of December 1978, at 9 o'clock a.m. of said day to show cause why the application for change of name should not be granted.

Dated November 1, 1978. Francis W. Mayer, Judge of the Superior Court.

KEI-ON CHAN
Minami, Tomline & Low
370 Grand Avenue
Oakland, CA 94610
Attorneys for Applicant

Pub. Dates: November 15, 22, 29, Dec 6, 1978.

R-41746

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34393

The following person is doing business as FINANCIAL PERSONNEL SERVICES AGENCY, 300 Montgomery #640, San Francisco, CA 94104. Robert Lavine Cox, 1855 Las Gallinas, San Rafael, CA 94903. This business is conducted by an individual. Signed R. L. Cox.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct 30, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.

R-41676

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 745191

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of GAIL MONICA DUBIN for change of name.

The application of GAIL MONICA DUBIN for change of name, having been filed in Court, and it appearing from said application that GAIL MONICA DUBIN has filed an application that her name be changed to GAIL MONICA DUBINSKY, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 1st day of December 1978, to show cause why the application for change of name should not be granted.

Dated October 27, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: November 1, 8, 15, 22, 1978.

BG-13026

NOTICE OF RETROACTIVE GENERAL ASSISTANCE BENEFITS

You or someone you know may be eligible for back payments from San Francisco's WELFARE DEPARTMENT. As a result of the court decision in METCALF VS. SARGFIELD, you are entitled to a back payment if you applied for General Assistance between February 15, 1973 and January 7, 1975, and were denied because a relative offered to provide you with a home outside of San Francisco. For more information visit the San Francisco Department of Social Services at 1360 Mission Street, 150 Otis Street, 1680 Mission Street or call 558-5711.

Pub. Dates: November 1, 8, 15, 22, 1978.

BG-13024

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34434

The following person is doing business as FAIRMONT HOTEL PHARMACY, 801 Powell, San Francisco, CA 94108. (Mrs.) JoAnn Mack, 1390 Taylor #26, San Francisco, CA 94108. This business is conducted by an individual. Signed (Mrs.) JoAnn Mack.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on Oct 31, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.

R-41680

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34679

The following person is doing business as PACIFIC DECORATING, 320 'D' Street, San Rafael, CA 94901. Pamela J. Mejia, 320 'D' Street, San Rafael, CA 94901. This business is conducted by an individual. Signed Pamela J. Mejia.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13043

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34371

The following persons are doing business as EICKLE'S BAKERY, 240 Skyline Plaza, Daly City, CA 94015. Norberto T. Ignacio, 228 Alta Loma Dr., South San Francisco, CA 94080. Anita P. Ignacio, 228 Alta Loma Dr., South San Francisco, CA 94080. Polly T. Ignacio, 530 Grove, San Francisco, CA 94110; Manuel Mesina/Charity Mesina, 228 Alta Loma Dr., South San Francisco, CA 94080. This business is conducted by a general partnership. Signed Anita P. Ignacio.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 27, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.

R-41645

SUMMONS

CASE NO. 759257
MUNICIPAL COURT OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re ARTHUR B. BELL, Plaintiff, vs. JUANITA DARCY MOORE and DOES I THROUGH X. Defendants.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

1. TO THE DEFENDANT: A civil complaint has been filed against you.

a. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written pleading in response to the complaint. (If a Justice Court, you must file with the court a written pleading or cause an oral pleading to be entered in the docket.) Unless you do so, your default will be entered upon application of the plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

b. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated February 22, 1978. Daniel F. Donohue, Clerk By M. Benjamin, Deputy.

ROBERT M. DITTES
863 Smith Lane #121
San Bruno, CA 94066
415/873-0950
Attorney for Plaintiff

Pub. Dates: November 8, 15, 22, 29, 1978.

R-41681

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34483

The following persons are doing business as DEDE'S WORKSHOP, 14 Clement Street, San Francisco, CA 94118. Lydia S. Abad, 120 Harbor Drive, Coite Madera, CA 94925. Dorothy Ogden, 3990 Washington Street, San Francisco, CA 94118. This business is conducted by a general partnership. Signed Lydia S. Abad, Dorothy Ogden.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 2, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

R-41664

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 745683

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of RICHARD HOWARD DAVIS for change of name.

The application of RICHARD HOWARD DAVIS for change of name, having been filed in Court, and it appearing from said application that RICHARD HOWARD DAVIS has filed an application that his name be changed to BENJAMIN RICHARD HOWARD DAVIS, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 15th day of December 1978, at 9 o'clock a.m. of said day to show cause why the application for change of name should not be granted.

Dated November 9, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13046

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34211

The following person is doing business as COAST EQUITIES, 2272 McKinnon Street, SF, CA 94124. Kenneth Lavern Johnson, 570 Lommel Road, Calistoga, CA 94515. This business is conducted by an individual. Signed Ken Johnson.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on October 19, 1978.

Pub. Dates: November 1, 8, 15, 22, 1978.

R-41536

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34392

The following person is doing business as DON MIGUEL, 157 New Montgomery, San Francisco, CA 94105. Michael D. Chavez, 207 Oakridge Dr., Daly City, CA 94014. This business is conducted by an individual. Signed Michael D. Chavez.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on October 30, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.

R-41643

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34499

The following person is doing business as UNITED PLAYERS, PLAYERS, P.L.A.-E-R-S, SPORTING PLAYERS ASSOCIATION, UP, UNITED PLAYERS ASSOCIATES, F-U-N(I)-O-F-I-T, PLAYERS COMPANY, 2949 Anza Street, San Francisco, CA 94121. Victor Alexander Altus, 2949 Anza Street, San Francisco, CA 94121. This business is conducted by an individual. Signed V. Alexander Altus.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 3, 1978.

Pub. Dates: November 22, 29, December 6, 13, 1978.

R-56216

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 324 Hayes Street, San Francisco, CA 94102. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON SALE BEER & WINE BONA FIDE EATING PLACE. Signed Robert Flaherty, General Partner, Anne Powning, General Partner, et al.

Pub. Date: November 22, 1978.

BG-13055

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34674

The following persons are doing business as WING CONFERENCES, DRISEM MANAGEMENT CONSULTING (2 names), 41 Sutter Street, San Francisco, CA 94104. Kandra Driggs, 525 Trinidad Lane, Foster City CA 94404, Jo Anne Semones, 525 Trinidad Lane, Foster City, CA 94404. This business is conducted by a general partnership. Signed Kandra Driggs.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 10, 1978.

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13046

ELAINE R. KALIN
633 Battery Street, Suite 635
San Francisco, CA 94111
Attorney for Applicant

Pub. Dates: November 15, 22, 29, December 6, 1978.

BG-13046

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34827

The following persons are doing business as HAYES STREET GRILL, 324 Hayes Street, San Francisco, CA 94102. Anne Powning, 2110 1/2 Ashby, Berkeley, CA 94705. Patricia Unterman, 2224-C Sacramento, Berkeley, CA 94702. Robert M. Flaherty, 249 14th Avenue, San Pablo Avenue, Berkeley, CA. This business is conducted by a general partnership. Signed Anne Powning, Patricia Unterman, Robert M. Flaherty, Richard Sander (by Robert Flaherty with power of attorney).

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 17, 1978.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

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MENTHOL: 8 mg. "tar", 0.6 mg. nicotine, FILTER: 9 mg. "tar", 0.7 mg. nicotine, av. per cigarette, FTC Report MAY '78.